BRITISH LIBRARY

Harry Potter

A HISTORY OF MAGIC

THE OFFICIAL COMPANION TO
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NEW-YORK HISTORICAL SOCIETY
MUSEUM & LIBRARY

Harry Potter

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NEW-YORK HISTORICAL SOCIETY
MUSEUM & LIBRARY

Pottermore
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A HISTORY *O*

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BY LOUISE MI

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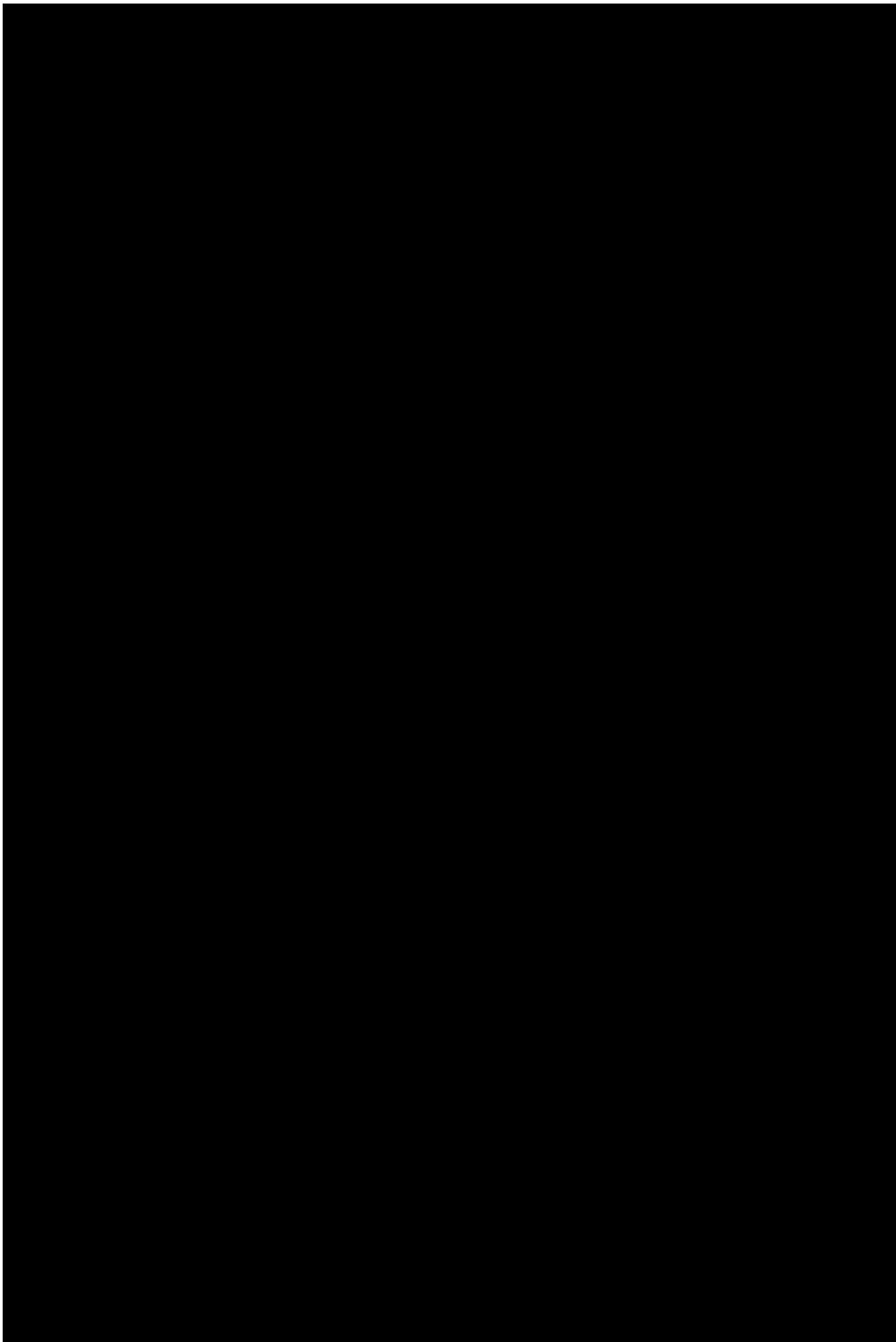

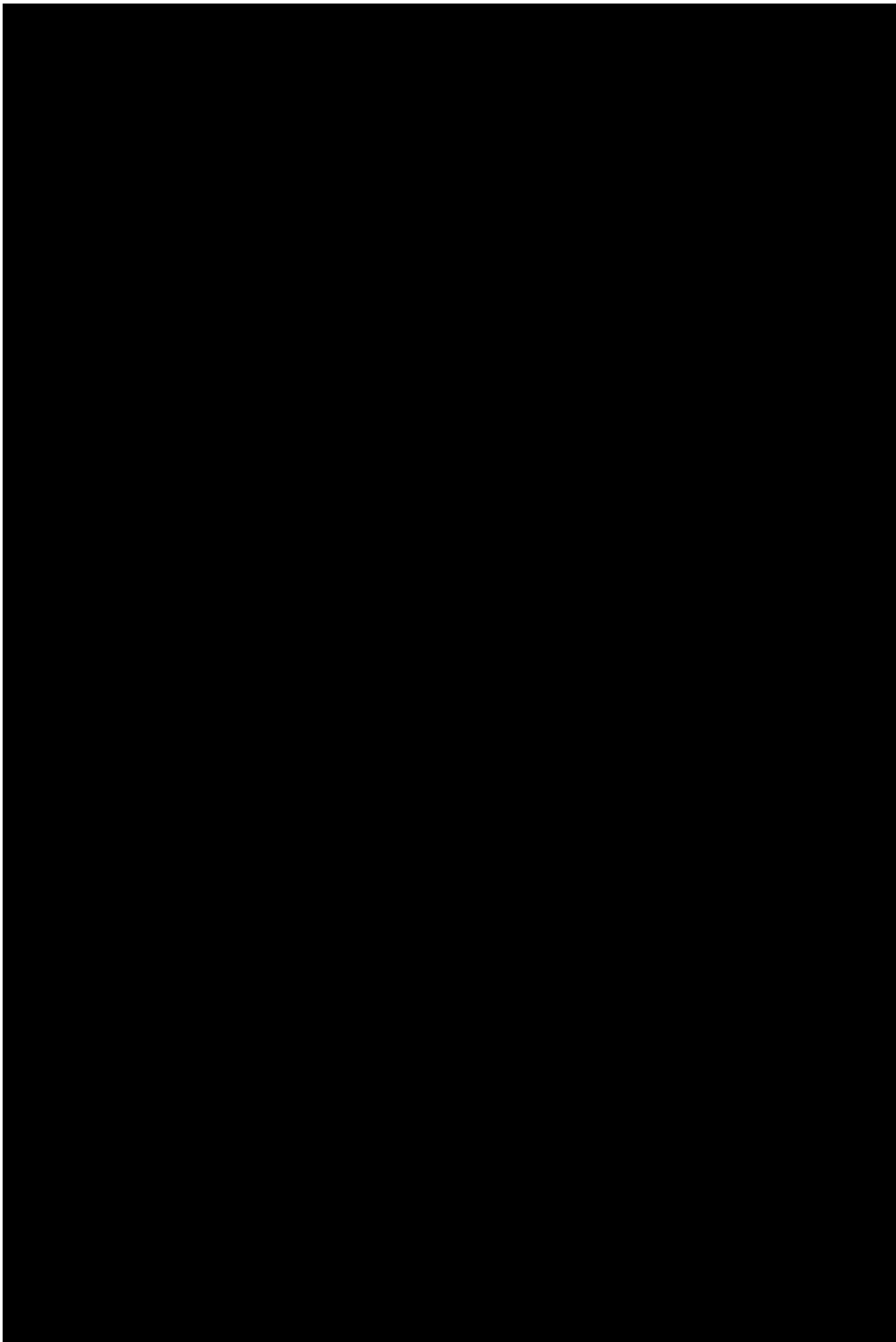

6

Louise Mirrer

President and CEO, New-York Historical Society

FORE

W
O
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D

“History Matters” has long been the motto of the

New
-
York
Historical
Society,
New
York's
first
museum
and
distinguished
research
library,
founded

in
1804.
How
true
this
motto
rings
with
the
launch
of
the
British
Library's

magnificent exhibition, *Harry Potter: A History of Magic*, at New-York Historical in October 2018.

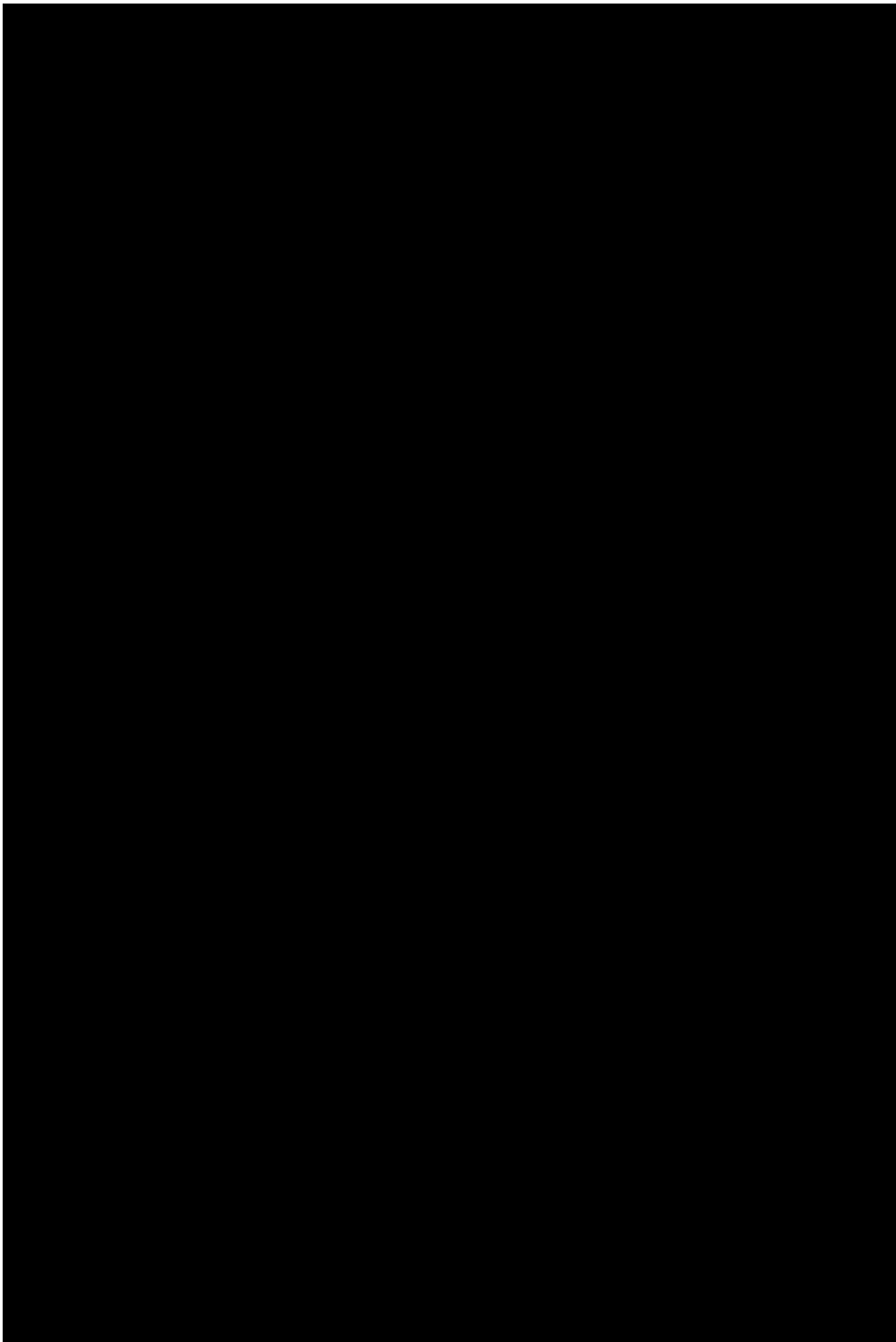
At
once
drawing
on
the
global
phenomenon
of
J.K.
Rowling's
Harry
Potter
novels
and

the traditions of folklore and magic that underpin them, the exhibition shows, above all,

how
art,
artifacts,
and
documents
of
the
past
were
indispensable
to
one
of
our

contemporary era's most creative minds. The exhibition also underscores the importance of institutions such

as
the



British Library and New-York Historical, each a great

repository
of
documents
and
ephemera
whose
value
and
interest
go
well
beyond
the
merely

antiquarian. Rare books, manuscripts, and magical objects from our two institutions, as well as

from
US
Harry
Potter
publisher
Scholastic
and
other
collections,
breathe
new
life
into
the

annals
of
the
distant
past
as
they
illuminate
the
fascinating
and
more
recent
chapter

begun
with
J.K.
Rowling's
books.
The
exhibition's
opening
at
New-York
Historical
marks
the
20th

anniversary of the US publication of *Harry Potter and the Sorcerer's Stone*, a book

that
introduced
an
entire
generation
of
Americans
(including
my
son,
Malcolm)
to
the
pleasures

of reading. Among the great strengths of the exhibition, and offering its own particular

delights,
is
the
chance
for
these
first
-
generation
Harry
Potter
readers—and
indeed
all

of
the
visitors
to
the
show—to
experience
a
new
and
perhaps
unexpected
lens
through

which
to
understand
Harry
Potter's
world.
At
New-York
Historical,
we
are
glad
to
be

able
to
showcase
in
New
York
some
treasures
from
our
library
and
museum
which

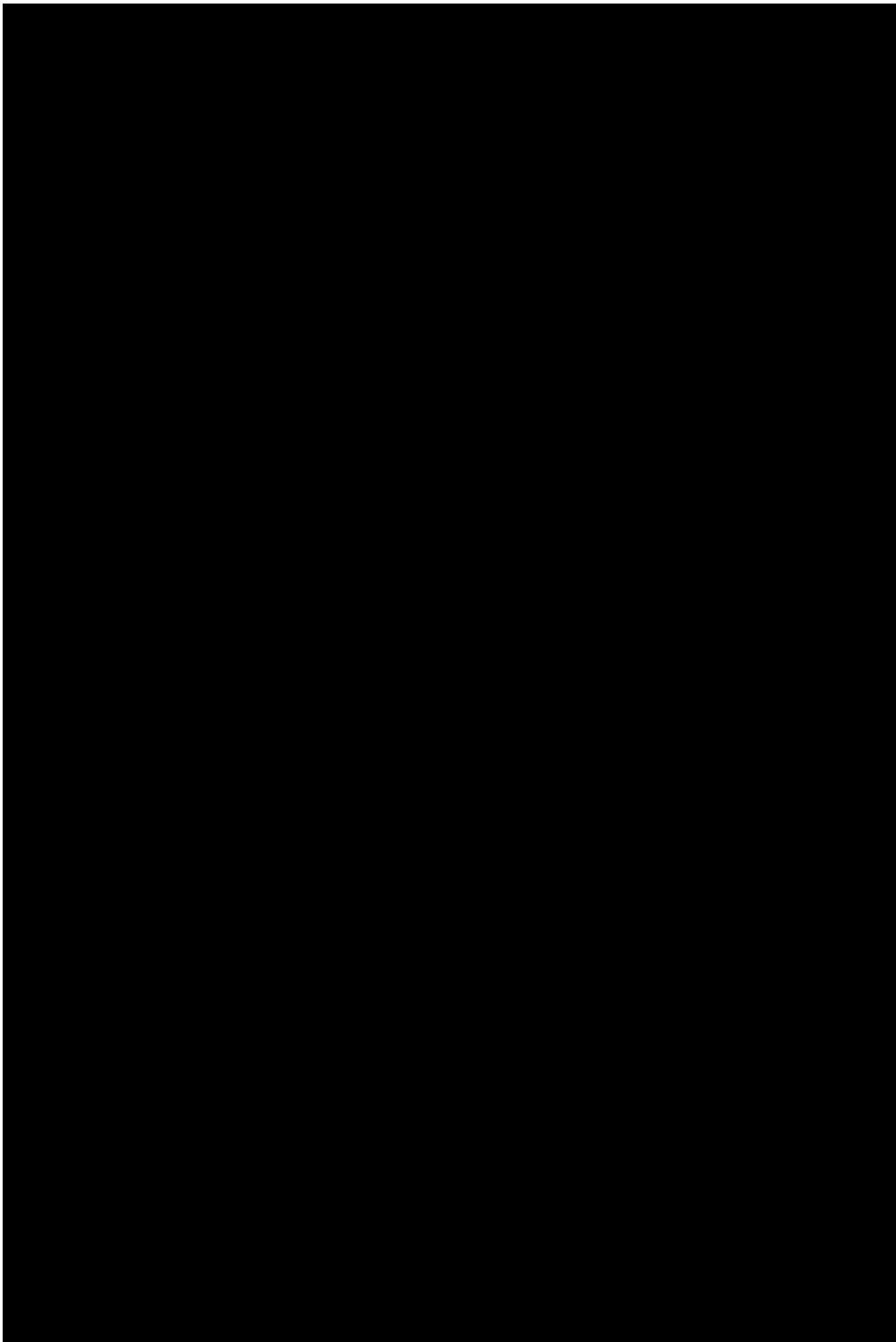
were
not
on
view
in
London
last
year,
including
John
James
Audubon's
original
watercolor

of
the
Snowy
Owl
(recalling
Harry's
pet
owl,
Hedwig);
an
original
printing
of
Cotton

Mather's *The Wonders of the Invisible World*, the minister's defense of his role in

the infamous Salem witch trials; and a manuscript notebook from the 1720s with an

unidentified navigator's notations charting the nighttime sky, including the constellations that



inspired the name of Sirius Black and other

Harry Potter characters. At the same time, we could not be more thrilled than

to
display
the
tremendous
materials
that
were
a
part
of
the
British
Library
exhibition

in 2017 and are on loan to us. It is through exhibitions such as

Harry Potter: A History of Magic that great collections such as those that reside

at
the
British
Library
and
New-York
Historical
are
able
to
enjoy
a
broad
appeal.

Still,
this
can
only
happen
successfully
when
these
collections
are
treated
with
the
utmost

respect, artistry, and intellect by talented and highly skilled women and men. We are

grateful
to
our
colleagues
at
the
British
Library,
above
all
to
Roly
Keating,
Jamie

Andrews, Shona Connechen, and exhibition curators Julian Harrison, Alexander Lock, Tanya Kirk, and Joanna

Norledge
for
their
generous
collaboration
with
us;
as
well
as
Ellie
Berger,
Emily
Clement,

Arthur Levine, David Saylor, Rachel Coun, Lizette Serrano, Charisse Meloto, and Kris Moran at

Scholastic
who
worked
to
bring
this
exhibition
and
book
to
splendid
fruition.
We
are

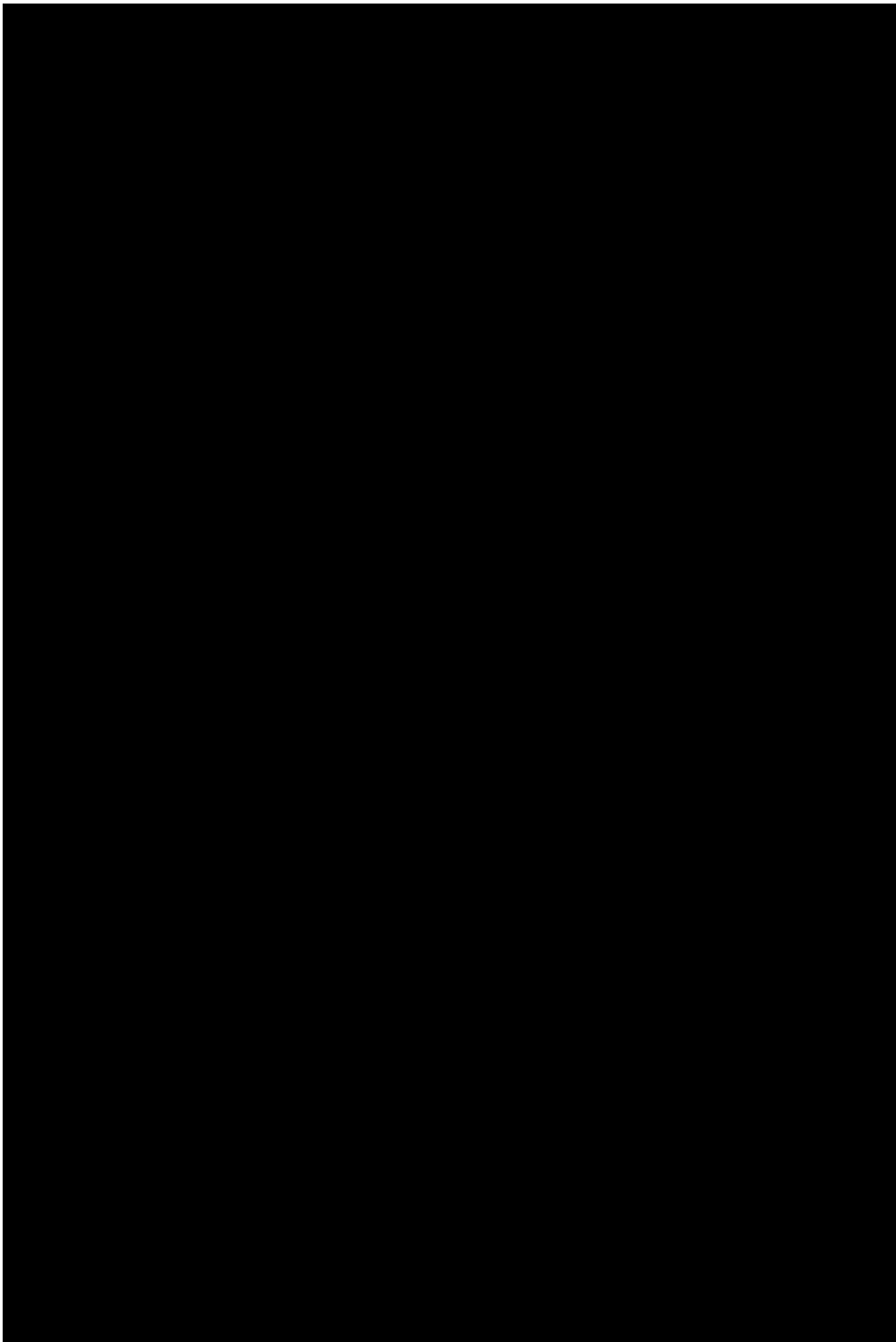
also
indebted
to
the
local
institutions
whose
loans
have
greatly
enhanced
the
New
York

presentation:
American
Museum
of
Natural
History,
Beinecke
Rare
Book
&
Manuscript
Library
at
Yale

University, Brooklyn Museum, The Explorers Club, Metropolitan Museum of Art, and New York Botanical

Garden.
At
New-York
Historical,
Margi
Hofer,
Gerhard
Schlanzky,
Cristian
Petru
Panaite,
Jennifer
Schantz,
Emily

Croll, Ines Aslan, and many other colleagues have contributed in ways



too numerous to denominate.

Cristian Petru Panaite and

Margi Hofer, along with Rebecca Klassen, Marilyn Kushner, Nicole Mahoney, Roberta Olson, and Edward

O'Reilly, made important contributions to this volume, as did New-York Historical trustee Agnes Hsu-Tang.

I always reserve my greatest gratitude for New-York Historical's dedicated and generous Trustees, led

by
Chair
Pam
Schafler.
Many
thanks
to
all!

ROY DE DENIER

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LA PAPESSE

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LE PAPE

FOREWORD

11

Julian Harrison

British Library, Lead Curator Harry Potter: A History Of Magic

I

INTRODUCTION

J.K.
Rowling's
Harry
Potter
novels
are
a
global
phenomenon.
The
stories
have
sold
millions

of
copies
worldwide,
have
been
translated
into
dozens
of
languages,
and
inspired
countless
readers,

young
and
old.
But
how
many
of
those
readers
have
paused
to
reflect
on

the
magical
traditions
that
lie
at
the
heart
of
Harry
Potter's
world?
Harry
Potter:

A History of Magic is the first major exhibition to explore this rich and

diverse
aspect
of
J.K.
Rowling's
stories.
From
ancient
amulets
to
medieval
mandrakes,
from
unicorns

(they
really
did
exist)
to
bubbling
cauldrons,
there
are
often
historical
and
mythological
antecedents

for
the
characters
and
scenes
in
the
Harry
Potter
series.
The
exhibition
strives
to

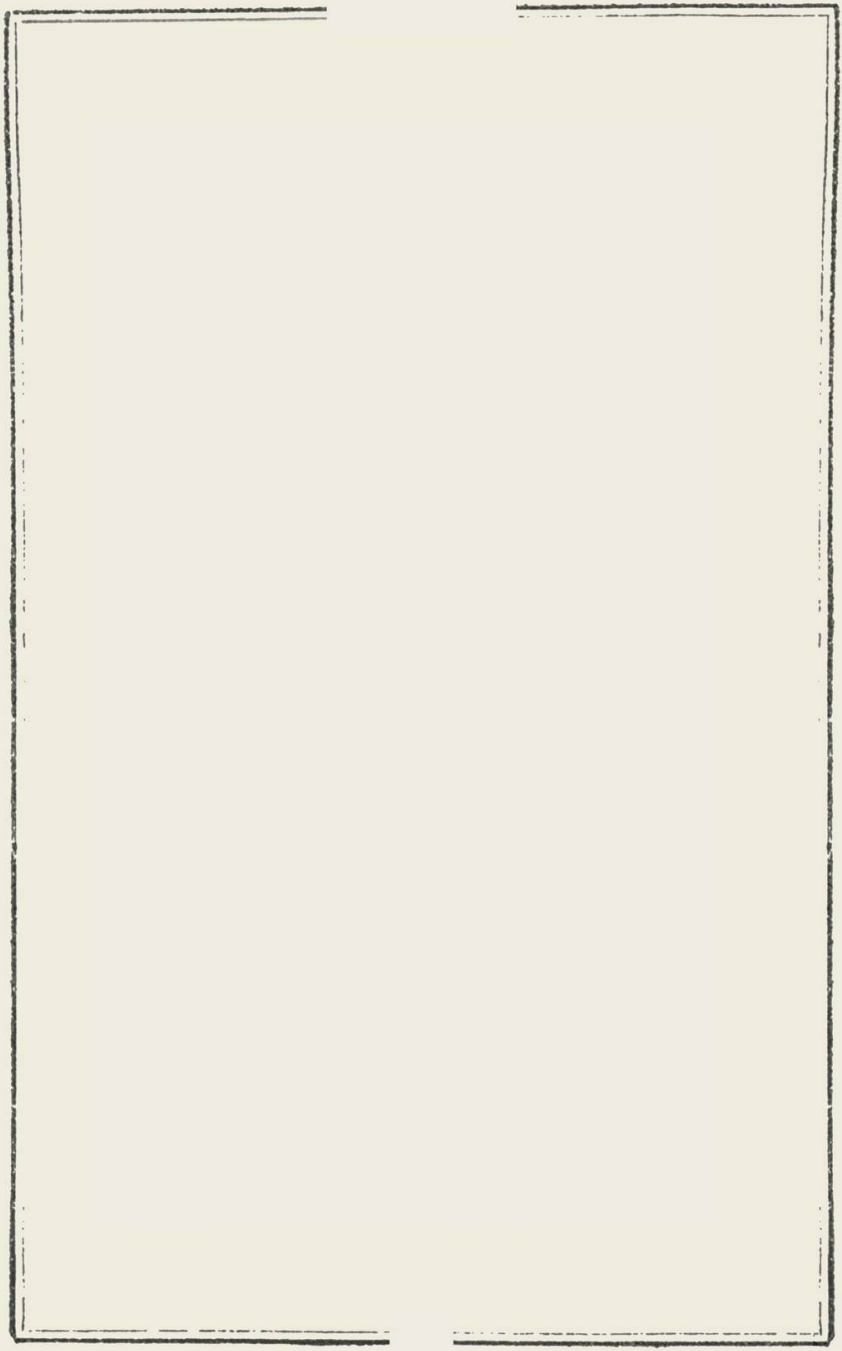
tell
some
of
these
stories
and
to
celebrate
the
inspiration
behind
J.K.
Rowling's
own

spellbinding creations. The exhibition features many precious artifacts relating to the Harry Potter books

and
magic
through
the
ages.
First
and
foremost
are
items
associated
with
J.K.
Rowling.

These include fascinating early drafts of *Harry Potter and the Sorcerer's Stone* and *Harry*

Potter



and the Deathly Hallows; original drawings

by
the
author;
and
intricately
worked-out
plot
plans
for
Harry
Potter
and
the
Order

of
the
Phoenix.
Each
and
every
one
of
these
treasures
bears
testament
to
the

author's
creativity
and
craftsmanship,
and
to
the
enduring
appeal
of
the
world
she
invented.

We
are
also
delighted
to
showcase
some
of
the
original
artwork
of
the
artists

Jim
Kay,
Mary
GrandPré,
Brian
Selznick,
and
Olivia
Lomenech
Gill.
Jim
Kay
has
been

commissioned
to
create
fully
illustrated
editions
of
the
Harry
Potter
novels,
the
first
three

of
which
have
already
been
published
to
widespread
international
acclaim.
Mary
GrandPré
is
the

illustrator
of
the
iconic
original
American
book
jackets,
giving
US
readers
their
first
look

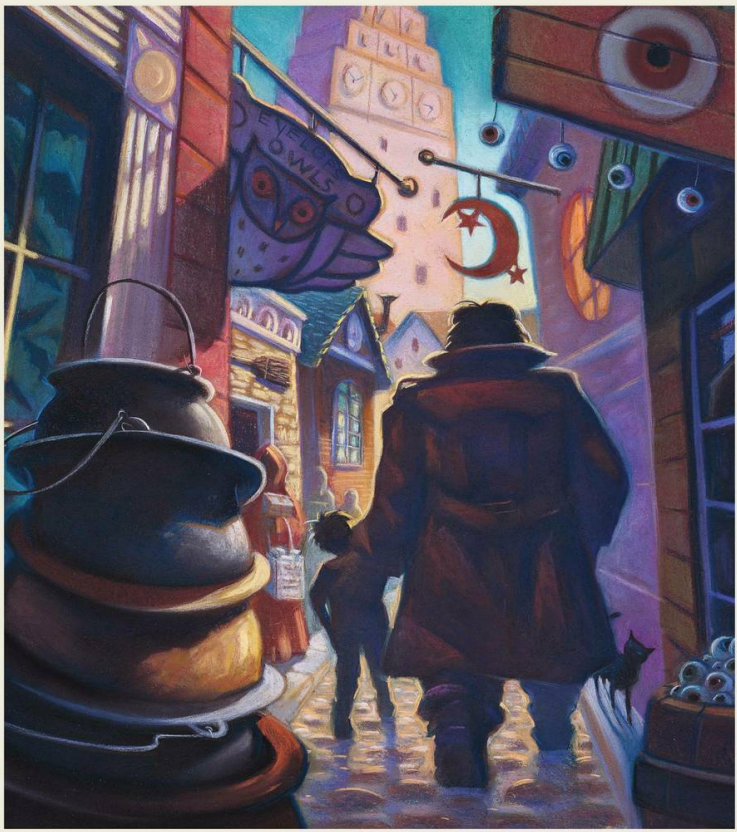
at
Harry.
Brian
Selznick
has
designed
brand
-
new
covers
for
the
books
in

celebration
of
the
20th
anniversary
of
Harry
Potter
and
the
Sorcerer's
Stone
in
the

United States, while Olivia Lomenech Gill is the artist of the illustrated edition of

Fantastic Beasts and Where to Find Them.
We are extremely grateful to all four

for
their
generous
involvement
and
support.



13
It
is
an
equal
pleasure
to
present
items
from
the
British
Library's
own

unrivaled
collections,
many
of
which
have
never
previously
been
considered
in
this
wider,
magical

context.
On
display
are
Greek
papyri,
Ethiopian
talismans,
Chinese
herbals,
French
phoenixes,
and
Thai

horoscopes. Harry Potter fans can pore over Leonardo da Vinci's notebook, marvel

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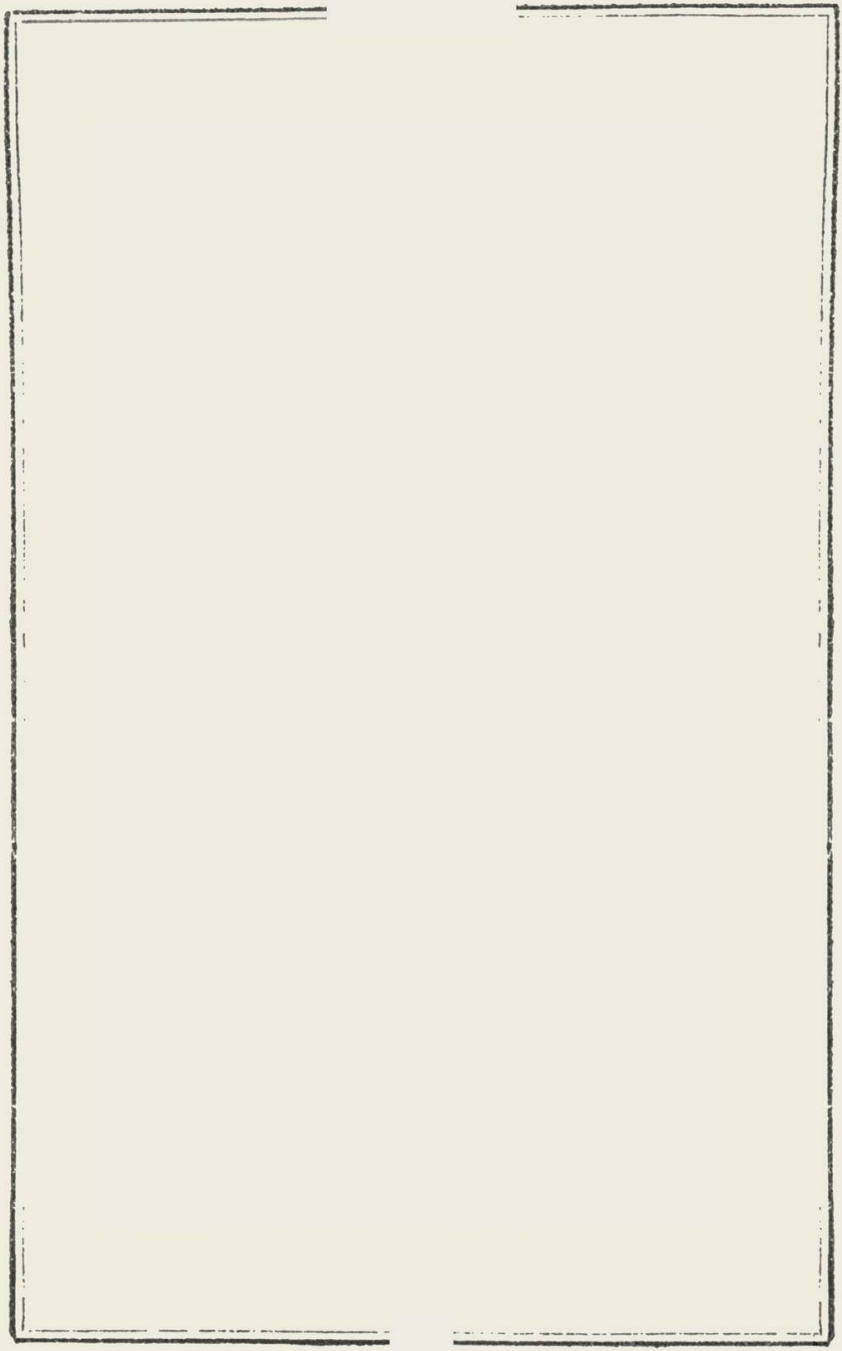
RODUCTION



14
at
the
Dunhuang
Star
Atlas,
and
gaze
in
amazement
at
the
alchemist
in

the *Splendor Solis*. Visitors to New York will also be able to see a

number
of
astonishing
artifacts
from
the
New-York
Historical
Society,
foremost
among
which
is
the

original watercolor of the Snowy Owl for Audubon's *Birds of America*, made in 1829.

To complement these objects, we are also thrilled to have secured some amazing loans

from a number of institutions and private individuals. *Harry Potter: A History of Magic*

is
framed
around
some
of
the
subjects
studied
at
Hogwarts
School
of
Witchcraft
and

Wizardry.
There
is
Potions
(and
its
more
advanced
cousin,
Alchemy),
Herbology,
Charms,
Astronomy,
Divination,

Defense Against the Dark Arts, and Care of Magical Creatures. Focusing on each of

these
subjects
has
enabled
the
exhibition
curators
to
delve
deeper
into
the
theme
of

enchantment
through
the
ages.
Potion-making,
fortune-telling,
harvesting
herbs
and
spells
to
make
you
invisible

all
make
an
appearance.
In
the
process,
we
have
uncovered
intriguing
facts
about
many

of
the
exhibits.
Did
you
know,
for
example,
that
Leonardo
da
Vinci
believed
that

the
Sun
rotated
around
the
Earth?
Were
you
aware
that
the
“Abracadabra”
charm
first

originated
as
a
cure
for
malaria?
How
many
people
knew
that
some
unicorns
had

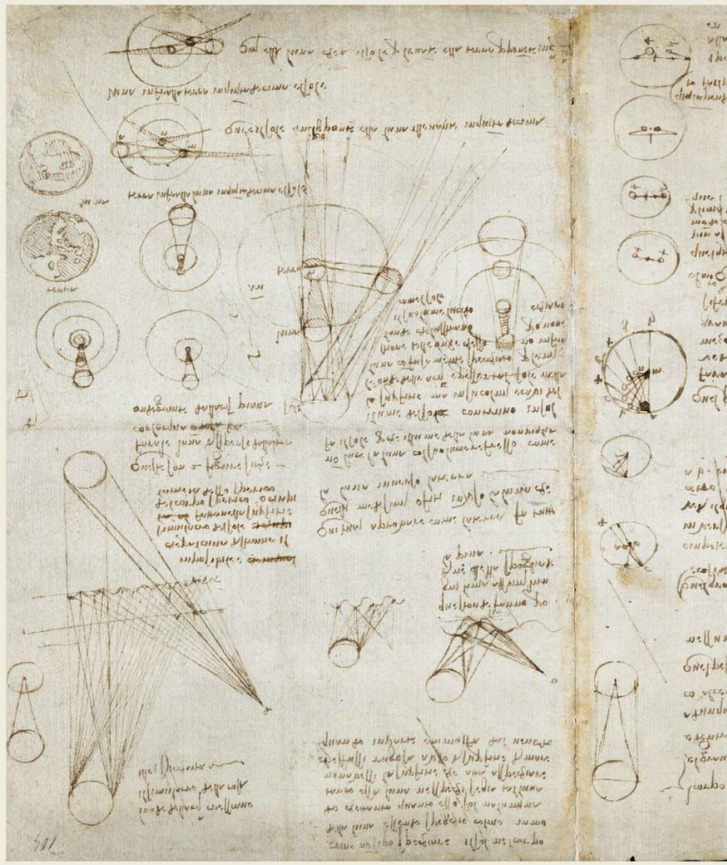
two
horns?
Some
of
these
facts,
quite
frankly,
border
on
the
absurd—according
to
The

Old Egyptian Fortune-Teller's Last Legacy, which we examine in Divination, “a mole on the

buttock
denotes
honor
to
a
man
and
riches
to
a
woman.”

INTRO

DUCTION



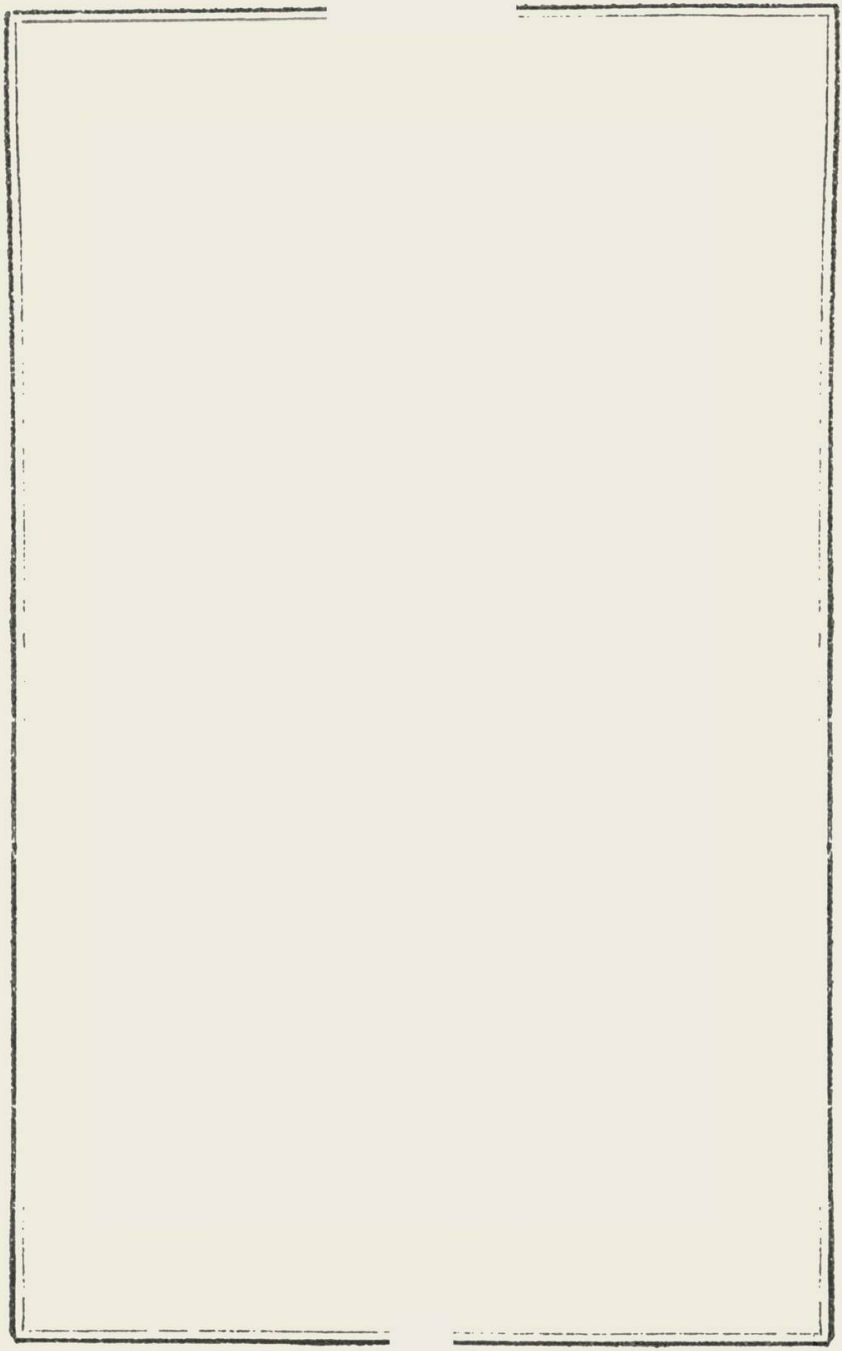
The Harry Potter stories are rooted

in
centuries
of
popular
tradition.
Predicting
the
future,
for
instance,
has
a
long
history.

One
of
the
oldest
items
in
the
exhibition
is
a
Chinese
oracle
bone,
on

loan
from
the
Metropolitan
Museum
of
Art.
These
ancient
bones
can
date
back
as

far
as
1600
B.C.E.,
and
were
used
for
a
divination
ritual
at
the



16
court
of
the
Shang
Dynasty.
Such
artifacts
were
known
historically
as
“dragon
bones,”

emphasizing their magical qualities. The ancient art of alchemy is at the heart of

the
first
story,
Harry
Potter
and
the
Sorcerer's
Stone.
In
that
book,
the
mysterious

Stone
in
question
had
been
taken
in
secret
to
Hogwarts
School,
where
it
was

being
guarded
by
a
monstrous
three-headed
dog
named
Fluffy
and
a
series
of
protective

spells
placed
upon
it
by
the
teachers.
It
was
Hermione
Granger
who
was
the

first
to
realize
the
significance
of
a
certain
Nicolas
Flamel.
Having
spent
several
frustrating

weeks
with
Harry
and
Ron
Weasley
in
the
library,
she
suddenly
pulled
out
an

old
book
that
she
had
put
aside
for
a
bit
of
light
reading.
“Nicolas

Flamel,”
she
whispered
dramatically,
“is
the
only
known
maker
of
the
Sorcerer's
Stone!”
According

to
this
ancient
tome,
Flamel
was
a
noted
alchemist
and
opera-lover,
aged
665,
who

was
living
quietly
in
Devon
with
his
wife,
Perenelle.
What
readers
of
the
Harry

Potter
stories
may
not
have
realized
is
that
Flamel
was
a
real
person,
a

wealthy landlord who lived in medieval Paris, where he died in 1418. One of

the
star
items
in
the
exhibition
is
the
actual
headstone
that
marked
the
real

Flamel's tomb, on loan from the Musée national du Moyen Âge in Paris. Firenze

the
centaur
was
another
to
play
a
significant
part
in
Harry
Potter
and
the

Sorcerer's Stone, saving Harry from danger in the Forbidden Forest before going on to

INTRODUCTION

17
teach
Divination
at
Hogwarts
in
the
later
books.
In
Greek
mythology,
Chiron
was

the
greatest
of
all
centaurs,
renowned
as
a
physician
and
astrologer.
According
to
a

medieval
herbal
in
our
exhibition,
the
plants
known
as
Centauria
major
and
Centauria
minor

(greater
and
lesser
centaury)
were
named
after
Chiron.
He
is
shown
in
that
manuscript

handing
over
these
plants
to
Asclepius,
the
god
of
medicine
and
healing.
Centaury
was

renowned as a remedy for snakebite. Fans of Harry Potter will also be familiar

with
Sirius
Black,
Harry's
godfather.
Many
of
J.K.
Rowling's
characters
are
named
after
stars

and
constellations,
and
our
exhibition
features
a
medieval
illustration
of
the
constellation
Canis
Major,

in
which
is
found
the
Dog
Star,
also
known
as
Sirius,
the
brightest
star

in
the
night
sky.
Witches
and
wizards
have
long
been
associated
with
cauldrons
and

broomsticks.
Included
in
the
exhibition
is
the
first
printed
image
of
witches
with
a

cauldron,
found
in
a
book
published
in
Germany
in
1489.
This
illustration
shows
two

elderly
women
placing
a
snake
and
a
cockerel
into
a
large
cauldron,
in
a

bid
to
summon
up
a
hailstorm.
Popular
perceptions
of
witches
as
ugly,
haggard,
and

demonic
can
ultimately
be
traced
to
this
highly
influential
publication.
One
of
the
weirdest

objects
on
display
is
a
real
witch's
cauldron
owned
by
the
Museum
of
Witchcraft

and
Magic
in
Boscastle,
England.
The
cauldron
in
question
reportedly
exploded
when
a
group

of
witches
were
brewing
a
potion
on
the
beach
(think
Neville
Longbottom);
the
inside

is
now
coated
with
a
thick,
tarry
residue.

INTRODUCTI

O
N

18

Every
witch
or
wizard,
so
we
have
always
been
led
to
believe,
should

be
able
to
fly
on
a
broomstick.
As
Kennilworthy
Whisp
noted
in
Quidditch
Through

the
Ages,
“No
Muggle
illustration
of
a
witch
is
complete
without
a
broom.”
We

are
very
happy
to
be
showing
in
our
exhibition
a
traditional
witch's
broomstick
with

an
elaborately
colored
handle.
Its
former
owner,
Olga
Hunt
of
Manaton
in
Devon,
used

this
broomstick
for
magical
purposes—on
a
Full
Moon
she
is
said
to
have
leaped

around
Haytor
Rocks
on
Dartmoor,
much
to
the
alarm
of
courting
couples
and
campers.

There
is
also
a
little
book
entitled
The
History
of
the
Lancashire
Witches,
describing

that
English
county
as
“famous
for
witches
and
the
very
strange
pranks
they
have

played.” Alongside a picture of a jolly witch mounting a broomstick, the anonymous author

declares,
“Lancashire
witches
chiefly
divert
themselves
in
merriment
and
sport”
and
are
“more
sociable

than
any
others.”
Harry
Potter
fans
will
be
familiar
with
the
hazardous
properties
of

mandrakes.
According
to
medieval
herbals,
mandrakes
could
cure
headaches,
earache,
and
insanity,
but
their

roots
grew
in
human
form
and
would
shriek
when
torn.
A
15th-century
British
Library

manuscript
shows
the
approved
way
to
harvest
that
plant,
by
attaching
one
end
of

a
cord
to
the
plant
and
the
other
to
a
dog.
The
dog
would

be
encouraged
to
move
forward
by
sounding
a
horn
or
enticing
it
with
meat,

dragging
the
mandrake
with
it.
There
were
a
number
of
comparable
drawings
that
I
N

TRODUCTION

20
we
could
have
shown
alongside
this
manuscript,
but
we
plumped
eventually
for
a

14th-century illustrated herbal, containing an Arabic translation of the writings of Pedanius Dioscorides, a

physician
in
the
Roman
army.
Dioscorides
was
one
of
the
first
to
distinguish
between

the
male
and
female
mandrake
(or
maybe
we
should
rename
them
the
“mandrake”
and

the
“womandrake”).
Sadly
for
the
romanticists
among
us,
modern
science
now
dictates
that
this

identification
is
incorrect—there
is
more
than
one
mandrake
species
native
to
the
Mediterranean,
rather

than
two
separate
sexes
of
the
same
plant.
This
exhibition
is
alive
with
tales

of
human
enterprise
and
endeavor.
Elizabeth
Blackwell
illustrated,
engraved,
and
hand-colored
her
Curious
Herbal

to
raise
funds
to
have
her
husband,
Alexander,
released
from
a
debtors'
prison.
Alexander

Blackwell assisted by identifying the plants she had drawn at Chelsea Physic Garden in

London,
until
such
time
as
she
had
absolved
the
debt.
Once
released
he
repaid

his
wife's
kindness
by
leaving
for
Sweden,
entering
the
service
of
King
Frederick
I,

and
getting
himself
executed
for
his
involvement
in
a
political
conspiracy.
The
poignant
copy

of
A
Curious
Herbal
on
display
in
Harry
Potter:
A
History
of
Magic
has

been
annotated
in
Elizabeth
Blackwell's
own
hand.
Some
magical
advice
dispensed
over
the
centuries

now
seems
rather
quaint
in
a
modern
context.
Quintus
Serenus
Sammonicus,
physician
to
the

Emperor Caracalla, recommended that the “Abracadabra”

INTRODUCTION

21
charm
should
be
worn
as
an
amulet
around
the
neck,
fixed
with
either

flax,
coral
stones,
or
the
fat
of
a
lion.
An
Ethiopian
charm
for
changing

oneself
into
various
animals,
and
for
which
there
is
no
counter-charm,
reads
as
follows:

With red ink, write these secret names on a piece of white silk. To

transform
yourself
into
a
lion,
tie
the
silk
to
your
head;
to
become
a

python,
tie
it
on
your
arm;
to
turn
into
an
eagle,
tie
it
on

your shoulder. Magical creatures abound in the Harry Potter novels. Many of these fantastic

beasts
are
J.K.
Rowling's
own
creations,
but
others
have
illustrious
precedents.
Did
you
know

that
the
French
author
Guy
de
la
Garde
devoted
an
entire
study
to
the

phoenix, entitled *L'Histoire et description du Phoenix*? The British Library's copy of this book

is
printed
on
vellum
and
contains
a
hand-colored
picture
of
a
phoenix
emerging
from

a
burning
tree.
A
13th-century
bestiary
also
describes
the
“Fenix”
in
great
detail.
According

to
that
manuscript,
this
mythical
bird
is
so
called
because
its
color
is
“Phoenician

purple,”
it
is
native
to
Arabia,
and
it
can
live
for
500
years.
In

old
age,
the
phoenix
is
said
to
create
its
own
funeral
pyre
from
branches

and
leaves,
before
fanning
the
flames
with
its
own
wings,
in
order
to
be

consumed
by
the
fire.
After
the
ninth
day,
it
rises
again
from
the
ashes.

In
the
second
task
of
the
Triwizard
Tournament,
relayed
in
Harry
Potter
and
the

Goblet of Fire, Harry

INTRODUCTION

1
2
3
4

23
encountered
a
choir
of
merpeople
in
the
black
lake
at
Hogwarts.
Merpeople
were

also
once
intended
to
feature
at
the
beginning
of
Harry
Potter
and
the
Chamber

of Secrets, before the author had a change of mind. In a draft chapter

subsequently
rewritten
by
J.K.
Rowling,
the
Ford
Anglia
flown
by
Ron
and
Harry
originally

crashed
into
the
lake
rather
than
into
the
Whomping
Willow,
leading
them
to
see

their
first
mermaid:
Her
lower
body
was
a
great,
scaly
fishtail
the
color
of

gun-metal;
ropes
of
shells
and
pebbles
hung
about
her
neck;
her
skin
was
a

pale,
silver
y
grey
and
her
eyes,
flashing
in
the
headlights,
looked
dark
and

threatening. This description, although never published, echoes historical accounts of mermaids and mermen, creatures

that
were
renowned,
somewhat
sinisterly,
for
luring
people
into
the
sea.
On
loan
from

the
Horniman
Museum
in
London
is
a
specimen
of
a
“real”
merman,
with
large

staring
eyes
and
protruding
teeth.
In
actual
fact
it
is
a
fake.
Scientific
analysis

shows
that
its
head
was
made
by
wrapping
bundles
of
fiber
around
a
stick

of
wood,
coated
with
clay
and
then
covered
with
papier
-
mâché;
the
jaws

and
tail
were
taken
from
a
fish.
No
exhibition
about
the
world
of
Harry

Potter would be complete without mentioning the most magical of mythical creatures, the unicorn.

Unicorns
—
and
unicorn
blood—played
a
key
part
in
Voldemort's
continued
survival
in
Harry

Potter and the Sorcerer's

INTRODUCTION

24

Stone.

The
blood,
hair,
and
horn
of
the
unicorn
have
long
been
supposed

to
have
medicinal
properties,
according
to
medieval
folklore.
In
mythology,
the
creature
came
in

all
shapes
and
sizes.
A
poem
by
the
Byzantine
writer
Manuel
Philes
described
the

unicorn
as
a
wild
beast
with
the
tail
of
a
boar
and
a
lion's

mouth, while Pierre Pomet's *Histoire générale des Drogues* illustrated five species, including one, somewhat

ironically,
with
two
horns,
known
as
the
pirassoipi.
When
I
discover
a
beautifully
imagined

basilisk
that
has
been
hidden
for
centuries
inside
the
pages
of
a
bestiary,
carefully

unfurl
an
illuminated
scroll
that
promises
to
reveal
the
secrets
of
the
Philosopher's
Stone,

or
breathe
in
the
earthy
pages
of
a
centuries-old
herbal,
my
connection
to
our

magical
past
becomes
tangible
and
real.
Now
I
invite
you
to
share
in
this

rare
enchantment.
Many
treasures
await—whether
you
are
curled
up
on
the
sofa
with
this

book
upon
your
lap
or
exploring
the
exhibition
at
the
New-York
Historical
Society.
As

you
gaze
at
the
astonishing
collection
of
artifacts
in
Harry
Potter:
A
History
of

Magic,
we
hope
you
will
be
spellbound
too.

INTRODUCTI

O
N

+ περὶ μονοκέρωτος :+

μονόκερως θὴρ παρ' ἰνδοῖς εἰρέθη.
Δεινὸς μὲν ἰδεῖν, εἰ δὲ λάξ ἐπεισπέσοι,
βαρὺς μαχητής. εἰ δὲ κύψας ἐνδάκοι,
μόλις ἰατρῶν ἐκφυεὶς χειρουργία.
πείσει παρεχθεῖν τῶν φορὰν τοῦ κινδύνου.
τοβῶν δὲ πυκνὰ τὸν κορυφαῖον λόφον,
ὠθεῖ τὸ μακρόν, καὶ φθορᾶς πλῆρες κέρας
ὃ τῶν ἀκαιρῶν ἐκπεφυκὸς ὀφρύων,
οὐκοῖλον ἐστίν, οὐδὲ κοῦφον ὡς κέρας.

26

P.S.
You
were
wondering,
of
course,
how
to
make
yourself
invisible.
According
to

one
17th-century
manuscript
entitled
The
Book
of
King
Solomon
Called
The
Key
of
Knowledge,

you
simply
have
to
recite
the
following
words.
Go
ahead
and
try,
but
please

don't
blame
us
if
the
charm
doesn't
work!
Stabbon,
Asen,
Gabellum,
Saneney,
Noty,
Enobal,

Labonerem,
Balametem,
Balnon,
Tygumel,
Millegaly,
Juneneis,
Hearma,
Hamorache,
Yesa,
Seya,
Senoy,
Henen,
Barucatha,
Acararas,

Taracub,
Bucarat,
Caramy,
by
the
mercy
whitch
you
beare
towardes
mann
kynde,
make
me

to
be
invysible.

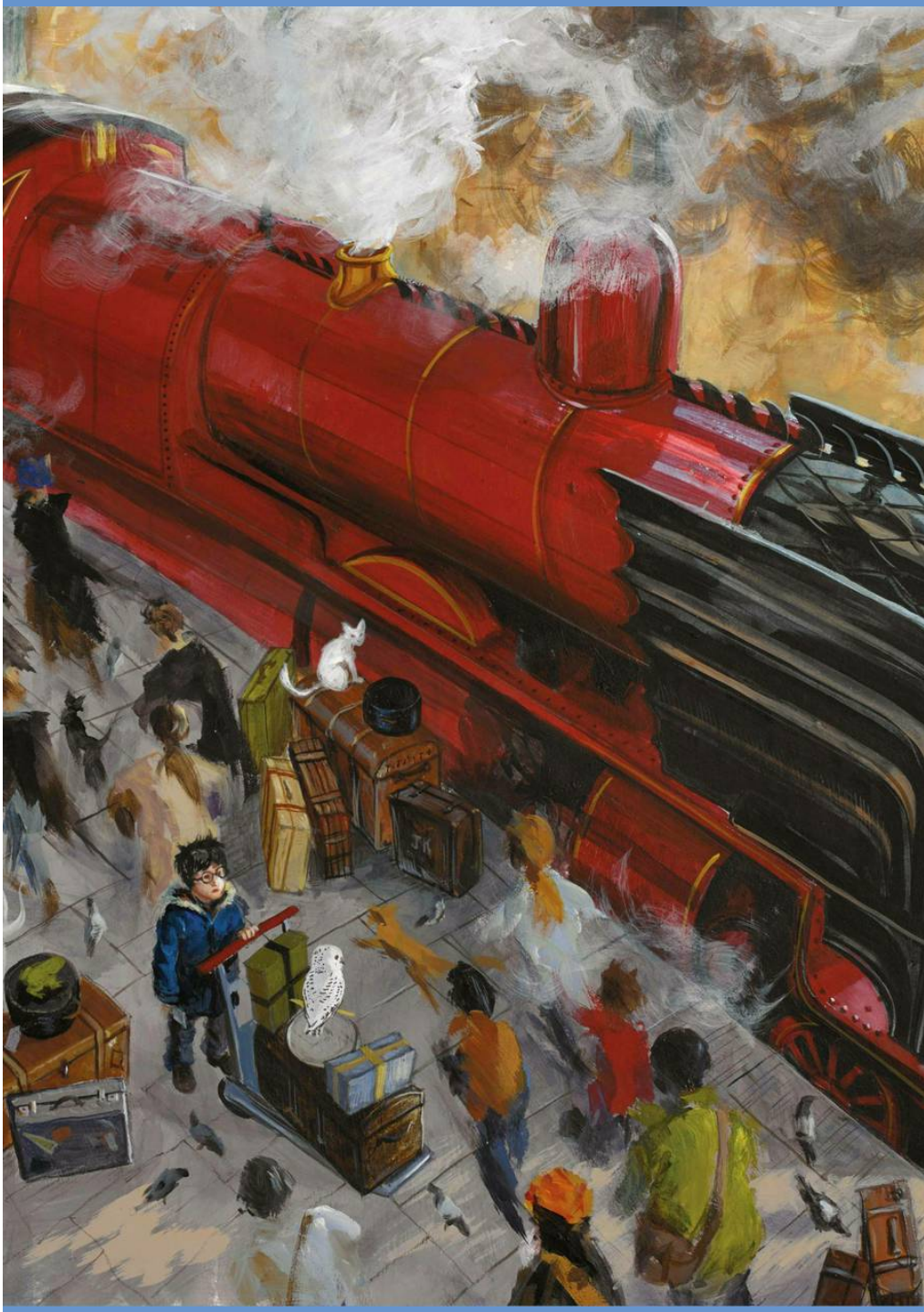
INTRODUCTION

ydst estate all tymyes ...
ed to stones and trees theyr vertue and power: I beseech thee (O
ly father) for thy only sonns sake, o lord Jhesus christ, wch lyve
d raignest world without ende, that thou wylt graunt me to knowe
ge vertue of this experiment. So be yt, Amen. ✠.

Afterwards perfume the place wyth sutch perfumes, as shalbe appoyn
ed in that chaptre; Sprinkle yt also wth water; and yf yt be nece
sary to make a tyrcle, let sutch an one be made as ys appoynted, ac
owrdyng the same. If any other Ceremonyes be required in this ex
periment doe them. When all theis be fynished, say thy roniura
yon, wch thy Art doth teache the, and the ende therof sayd. H
ater noster, Rerax, Terson, Syletim, I adiure you by the
holy name Joth, he, vau, wch is wrytten wth 12. letters th
y this p'sente experyence we may see the truthe; Ja, Ja, Ja,
a, yah, cause these spyrittes to showe vs our desyer. I roniure y
fortnamed spyrittes, by all that is aforesayde, and by hym to whom
all creatures doe obay, that ymmediatly you showe vs the thyn
that we requyre; or elles hym that take yt awaye. H yf to doe the
experyment, yt be requisite, to write letters and figures, they ar
to bee wrytten, as ys p'scribed in the seconde booke; note that bye
whatsoever meanes, experyments for theyr arr made or done, requi
yt ys, that there bee other experyments besides this, as ys aboue sayd

How experyments to be invysible must bee prepared, Cap. 7.

If thou wylt haue an experiment to bee invysible, yf yt be req
red to write thy experiment, then write yt all in cyrcyll partes
mente, and wyth pen and ynke, as shalbe appoynted in the chap
ter of pen and ynke, yf furdermore a roniuracion be requyred,
then before yor roniuracion say priuyly as followeth.
Stabon, Asen, Gabellum, Sanensy, Noty, Enobal, Labone
rem, Balametem, Balnon, Tygrumel, Ajllegaby, Jun
neis, Heaxma, Hamorache, yesa, Seya, Senoy, Henen
Baruchaba, Acararas, Taracub, Bucarat, Caramy,
by thee mercy whithe you beare towardes mann kynde, make me to b
invysible; afterward make yor inuocacions, and yf you must make
a tyrcle, make sutch an one as is appoynted in the chapter of
making a tyrcle: yf you must wryte any figures, and letters,
wryte sutch as are p'scribed in the chapiter, as towrchyng tarrible
notes, or figures, yf you must wryte wyth any blode, vse
sutch, as is also ... appoynted, when this is p'pared



CHAPTER 1

the

JOURNEY

PORTRAIT OF HARRY P

O
T
T
E
R
B
Y
J
I
M
K
A
Y

Bloomsbury

31

THE JOURNEY

THE BOY

W
H
O
L
I
V
E
D

In this preparatory sketch

by
Jim
Kay,
Harry
Potter
is
shown
with
his
glasses
taped
up
at
the

bridge
and
dark
hair
that
just
never
would
lie
flat.
He
looks
askance
to

the
side
with
a
cheeky
glint
in
his
eyes,
reminiscent
of
his
father's
mischievous

nature.
At
this
stage,
no
color
has
been
added
to
the
image
because
Kay

often
digitally
layers
color
over
the
original
drawing—we
cannot
see
the
green
color
of

Harry's
eyes,
a
reminder
of
his
mother,
Lily.
Harry
Potter's
youth
and
unworldliness
at

the
beginning
of
the
story
is
captured
perfectly
in
this
image,
but
it
also

looks
like
he
may
be
the
possessor
of
a
wonderful
secret.
Kay's
sketch
invites

us
to
reflect
on
the
development
of
Harry's
character
throughout
the
books,
from
the

wide-eyed
child
to
the
brave
young
man
who
stands
up
against
Lord
Voldemort.

32

“Jim Kay's portrait brings to life a young boy who seems both

innocent
and
fragile.
His
large,
expressive
eyes,
however,
suggest
a
depth
of
character

hidden
beneath
the
surface.
We
get
the
feeling
that
there
is
a
lot

more
about
Harry
Potter
for
us
to
discover
.
.
.”
J
O

ANNANORLEDGE

Curator

THE JO

URNEY

HARRYL

OOKEDUPI

N
T
O
T
H
E
F
I

ERCE,WIL

D

,

S

H

A

D

O

W

YFACEAND

SAWTHATT

HEBEETLE

E
Y
E
S
W
E
R
E

CRINKLED

INASMILE

“LAS' TI

MEISAWYO

U

,

Y

O

U

W

A

S

ONLYABAB

Y

,

,,

S

A

I

D

T

HEGIANT.

“YEHLOOK

ALOTLIKE

YERDAD'B

UTYEH' VE

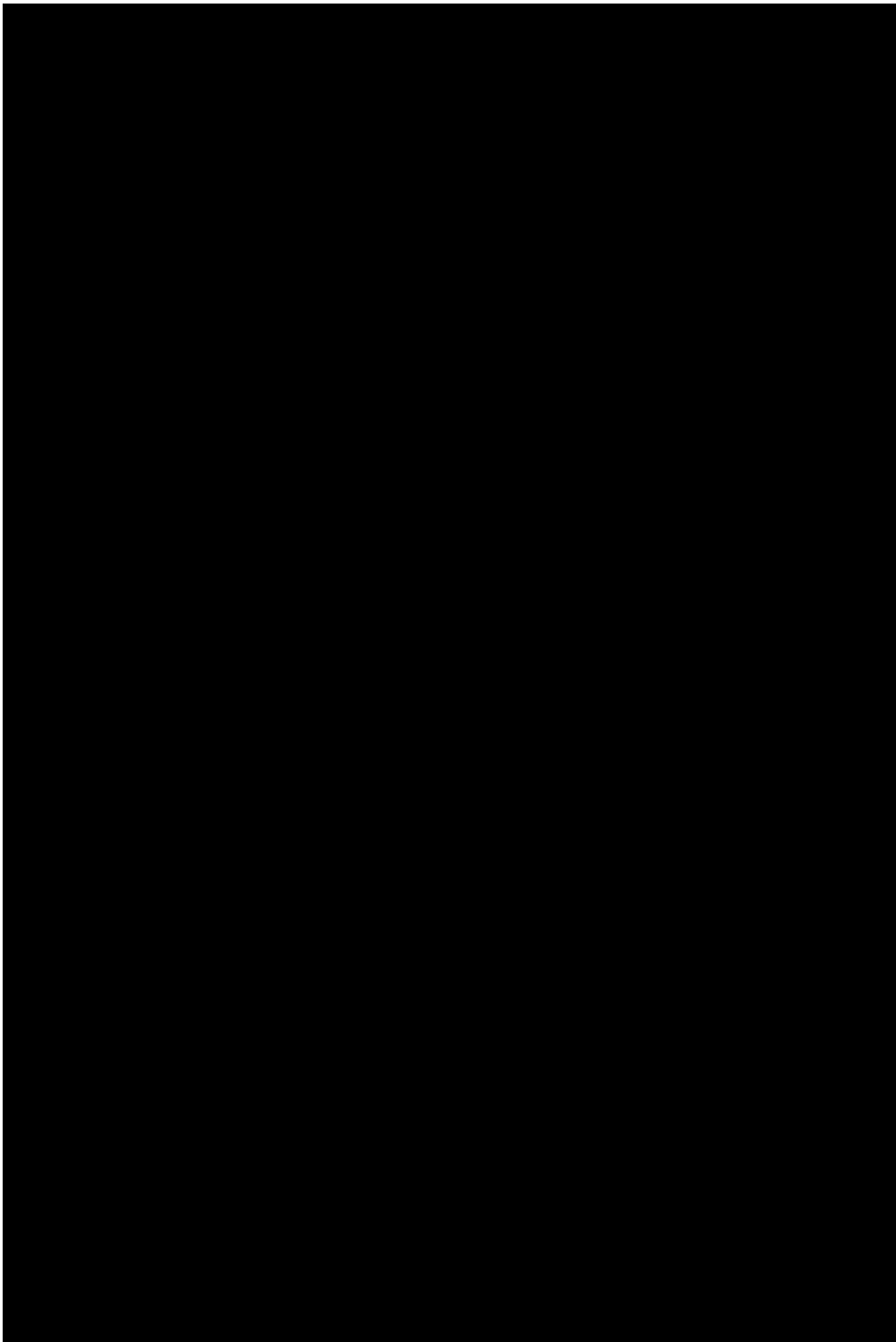
GOTYERMU

M'SEYES.

”

POTTERANDT

HESORCERER' SSTONE



Synopsis

Harry Potter lives with his aunt, uncle and cousin because his parents died in a car-crash - or so he has always been told. The Dursleys don't like Harry asking questions; in fact, they don't seem to like anything about him, especially the very odd things that keep happening around him (which Harry himself can't explain).

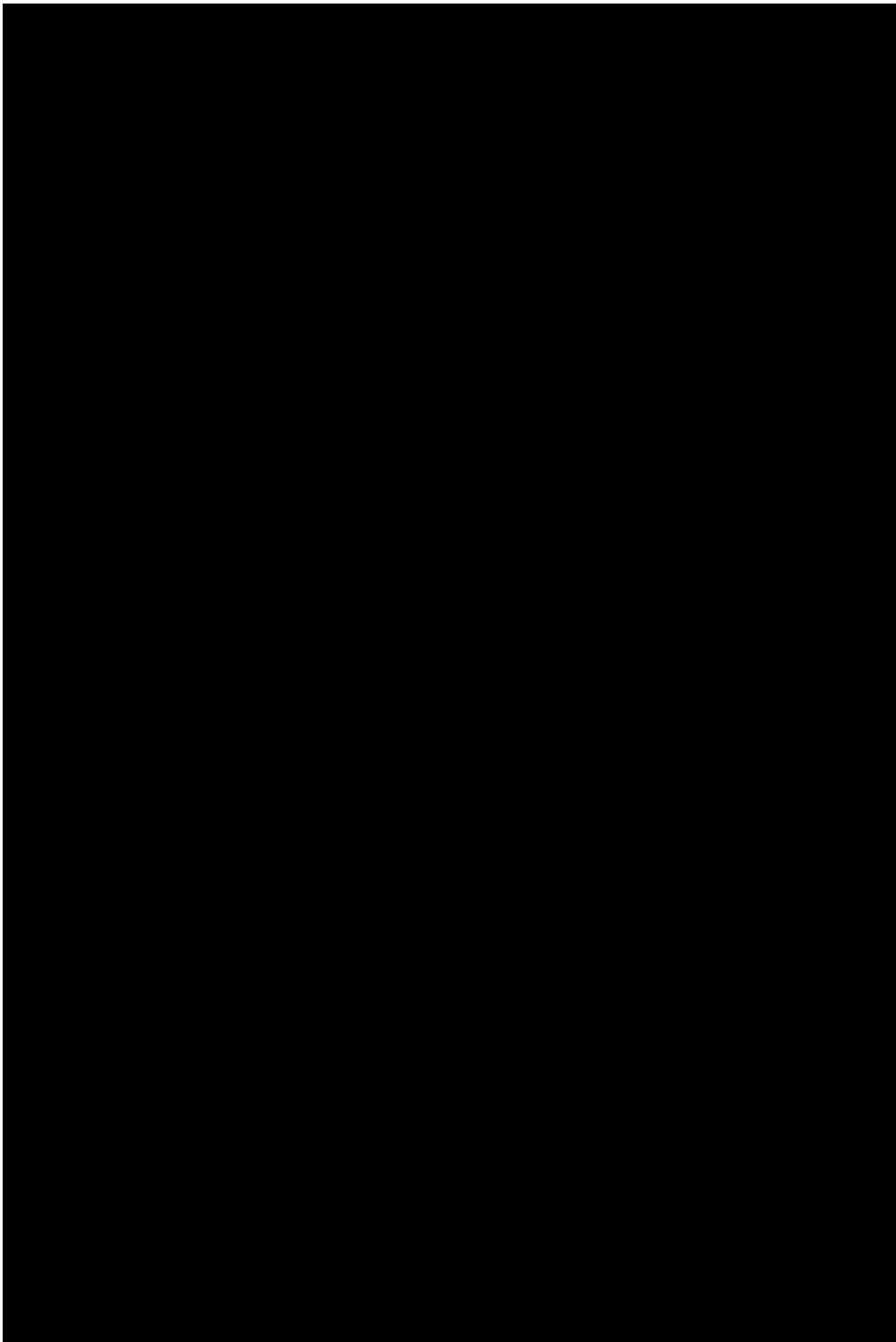
The Dursleys' greatest fear is that Harry will discover the truth about himself, so when letters start arriving for him near his eleventh birthday, he isn't allowed to read them. However, the Dursleys aren't dealing with an ordinary postman, and at midnight on Harry's birthday the gigantic Rubeus Hagrid breaks down the door to make sure Harry gets to read his post at last. Ignoring the horrified Dursleys, Hagrid informs Harry that he is a wizard, and the letter he gives Harry explains that he is expected at Hogwarts School of Witchcraft and Wizardry in a month's time.

To the Dursleys' fury, Hagrid also reveals the truth about Harry's past. Harry did not receive the scar on his forehead in a car-crash; it is really the mark of the great dark sorcerer Voldemort, who killed Harry's mother and father but mysteriously couldn't kill him, even though he was a baby at the time. Harry is famous among the witches and wizards who live in secret all over the country because Harry's miraculous survival marked Voldemort's downfall.

So Harry, who has never had friends or family worth the name, sets off for a new life in the wizarding world. He takes a trip to London with Hagrid to buy his Hogwarts equipment (robes, wand, cauldron, beginners' draft and potion kit) and shortly afterwards, sets off for Hogwarts from Kings Cross Station (platform nine and three quarters) to follow in his parents' footsteps.

Harry makes friends with Ronald Weasley (sixth in his family to go to Hogwarts and tired of having to use second-hand spellbooks) and Hermione Granger (cleverest girl in the year and the only person in the class to know all the uses of dragon's blood). Together, they have their first lessons in magic - astonomy up on the tallest tower at two in the morning, herbology out in the greenhouses where the

33
THE JOURNEY



mandrakes and wolfsbane are kept, potions down in the dungeons with the loathsome Severus Snape. Harry, Ron and Hermione discover the school's secret passageways, learn how to deal with Peeves the poltergeist and how to tackle an angry mountain troll: best of all, Harry becomes a star player at Quidditch (wizard football played on broomsticks).

What interests Harry and his friends most, though, is why the corridor on the third floor is so heavily guarded. Following up a clue dropped by Hagrid (who, when he is not delivering letters, is Hogwarts' gamekeeper), they discover that the only Philosopher's Stone in existance is being kept at Hogwarts, a stone with powers to give limitless wealth and eternal life. Harry, Ron and Hermione seem to be the only people who have realised that Snape the potions master is planning to steal the stone - and what terrible things it could do in the wrong hands. For the Philospher's Stone is all that is needed to bring Voldemort back to full strength and power... it seems Harry has come to Hogwarts to meet his parents' killer face to face - with no idea how he survived last time...

34

SYNOPSIS OF HARRY

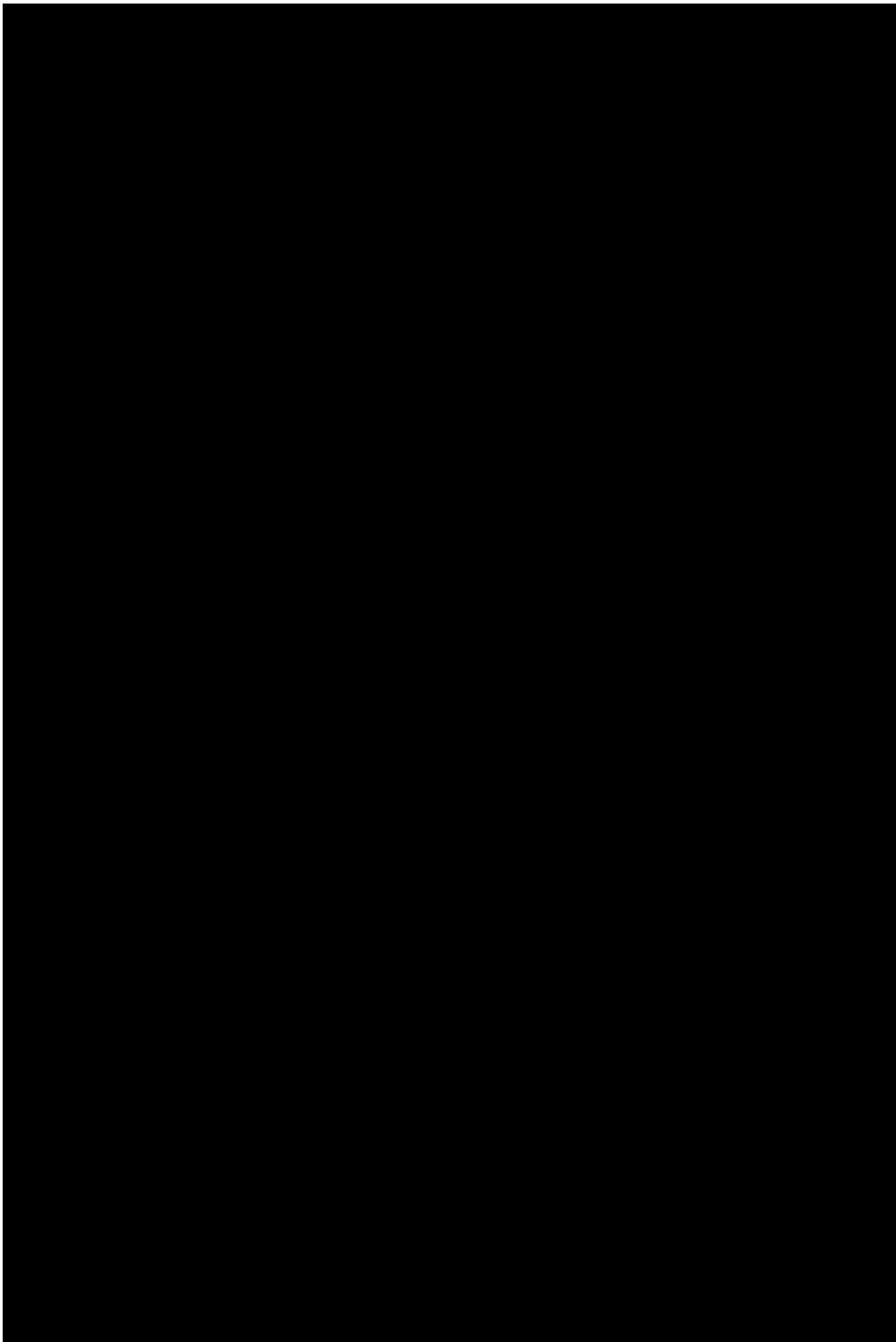
POTTERANDTHEPHIL

OSOPHER'S STONE BY

J. K. ROWLING (1995)

J.K. Rowling

THE JOURNEY



35

THE AUTHOR'S

SYNOPSIS

This is the original

synopsis
of
the
first
Harry
Potter
book,
typed
to
accompany
the
opening
chapters
of

Harry Potter and the Philosopher's Stone (later published as *Harry Potter and the Sorcerer's*

Stone
in
the
US)
and
circulated
among
prospective
agents
and
publishers.
With
folded
corners,

tea
stains,
and
crumpled
grip
marks
at
the
bottom,
it
is
a
document
that

has clearly been read and handled a great deal. From the very beginning, the

lessons at Hogwarts were part of what makes Harry Potter's world so captivating. In

just
a
few
short
lines,
J.K.
Rowling
makes
learning
magic
sound
like
amazing
fun.

Who
wouldn't
want
to
study
Astronomy
“in
the
tallest
tower
at
two
in
the

morning”
and
Herbology
in
the
greenhouses
“where
the
mandrake
and
wolfsbane
are
kept”?
T
H

E
J
O
U
R
N
E
Y

[redacted]

36
“
POSSIBLYON

E
O
F
T
H
E
B
E
S
T
B

OOKSAN8/9YE

A
R
O
L
D
C
O
U
L
D
R

E
A
D
”

Prior
to
being
accepted
for
publication
in
the
UK

by Bloomsbury, the manuscript of *Harry Potter and the Philosopher's Stone* was famously offered

to
some
eight
publishers,
all
of
whom
rejected
it.
Nigel
Newton,
founder
and
Chief

Executive
of
Bloomsbury,
took
the
manuscript
home
and
gave
it
to
his
eight-year-old
daughter,

Alice.
Alice
read
the
chapters,
which
went
as
far
as
Diagon
Alley,
and
then

gave
her
verdict,
as
preserved
in
this
charming
note.
For
long
after
she
pestered

her
father
to
bring
home
the
remainder
of
the
manuscript.
Alice's
intervention
was
crucial:

At
the
following
day's
acquisitions
meeting,
Newton
approved
editor
Barry
Cunningham's
proposal
that
The

Philosopher's Stone be published by Bloomsbury, leading to what is widely regarded as the

most successful venture in children's publishing history.

THE JOURNEY

The excitment in this book made me Feel warm inside. I think it is possibly one of the best books an 8/9 year old could read

37

READER' SREPORTO

FALICENEWTON, AGE

DEIGHT, ON *HARRY PO*

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E
Nigel
Newton
(Chief

Executive, Bloomsbury Publishing Plc)

THE JOURNEY

Fig 1: Harry Potter & the Dursleys

38

DRAWING OF HARRY P

OTTERANDTHEDURSL

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(1991)

J.K. Rowling

THE JOURNEY

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S
Made several years before the publication of *The Philosopher's Stone*,

this
early
drawing
by
J.K.
Rowling
makes
it
instantly
clear
that
Harry
does
not

belong
in
the
Dursley
family.
The
boy's
baggy
T-shirt
emphasizes
his
frailty
in
comparison

to
his
sturdier
relatives.
Dudley
Dursley
has
been
drawn
with
his
arms
folded
in

a
permanent
sulk
and
a
large
piggy
nose
that
makes
him
appear
particularly
beastly.

Uncle
Vernon
stands
glaring
behind,
while
Aunt
Petunia
protectively
clasps
her
son's
shoulder.
Despite

the
misery
he
experienced
living
at
Privet
Drive,
Harry
is
the
only
person
who

seems
able
to
raise
a
smile.

THE JOURNEY

ARTHUR A. LEVINE BOOKS
AN IMPRINT OF SCHOLASTIC PRESS

December 19, 1997

J.K. Rowling
[redacted]

Dear Joanne,

Greetings from the United States. I hope this letter finds you well, and intact after the holidays! I am looking forward (with some trepidation) to cooking Christmas dinner for 22 people, so the "intact" part is by no means assured for me! And since I'm Jewish, I then have Hanukkah *and* New Years to contend with. It's a lot of celebrating.

But speaking of celebrating: I hope you got the flowers and card I sent about the Smarties Prize. Everyone here was so pleased to hear that you'd won. I hope you've been able to savor the accolades!

We are gearing up for the American publication of your book. I'm scribbling away at catalog copy. We've hired a magnificent artist named Mary Grandpre to do the jacket and small spot illustrations for the chapter openings. The production department has gotten involved, and will be getting special uncoated paper for the jacket to give it a lovely, classic look (and which will make the art and the gold-stamped type we're planning, show up beautifully.) I can't wait to see it come together and to show it to you!

The marketing department is also coming up with plans for the promotion of the book, and they will eventually be in touch with you about your availability for interviews, your willingness to travel, etc.

I am also going over the manuscript to see if there are any places where an American audience might need a word or two of "translation" or explanation. Mostly my attitude about such things is to leave the text as/is unless I think there is a chance for complete incomprehension, or worse, a word that means something quite different in our versions of English (for instance, a "jumper" in the U.S. is a one-piece skirt-and-bib-with-suspenders that only a small girl would wear.) You should receive that manuscript with my questions early in the new year. (Don't worry – there won't be much to do!)

The one question I'd like to pose to you right now, Joanne, is how wedded you are to the title. When I edited the first installment of Philip Pullman's trilogy in the U.S. we changed the title to THE GOLDEN COMPASS (it was "Northern Lights" in the U.K.) which had a better reception here. Similarly, I'd like to propose an alternative title for the

[redacted]

first Harry Potter in the U.S. I like the sound of HARRY POTTER AND THE PHILOSOPHER'S STONE, but those who have heard it so far have found themselves misled into thinking the book will have an obscure, "philosophical" overtone. Chalk it up to idiot Americans, but I think we'd be better off *here* with a title that was a bit more playful (and easier to design)

What do you think of HARRY POTTER AND THE SCHOOL OF MAGIC. I think it has a nice ring to it; it evokes all the fun to come at Hogwarts without giving too much away, and it's a bit of a play on the sense of the word "school" (i.e. both an institution of learning, and a…philosophy as it were!)

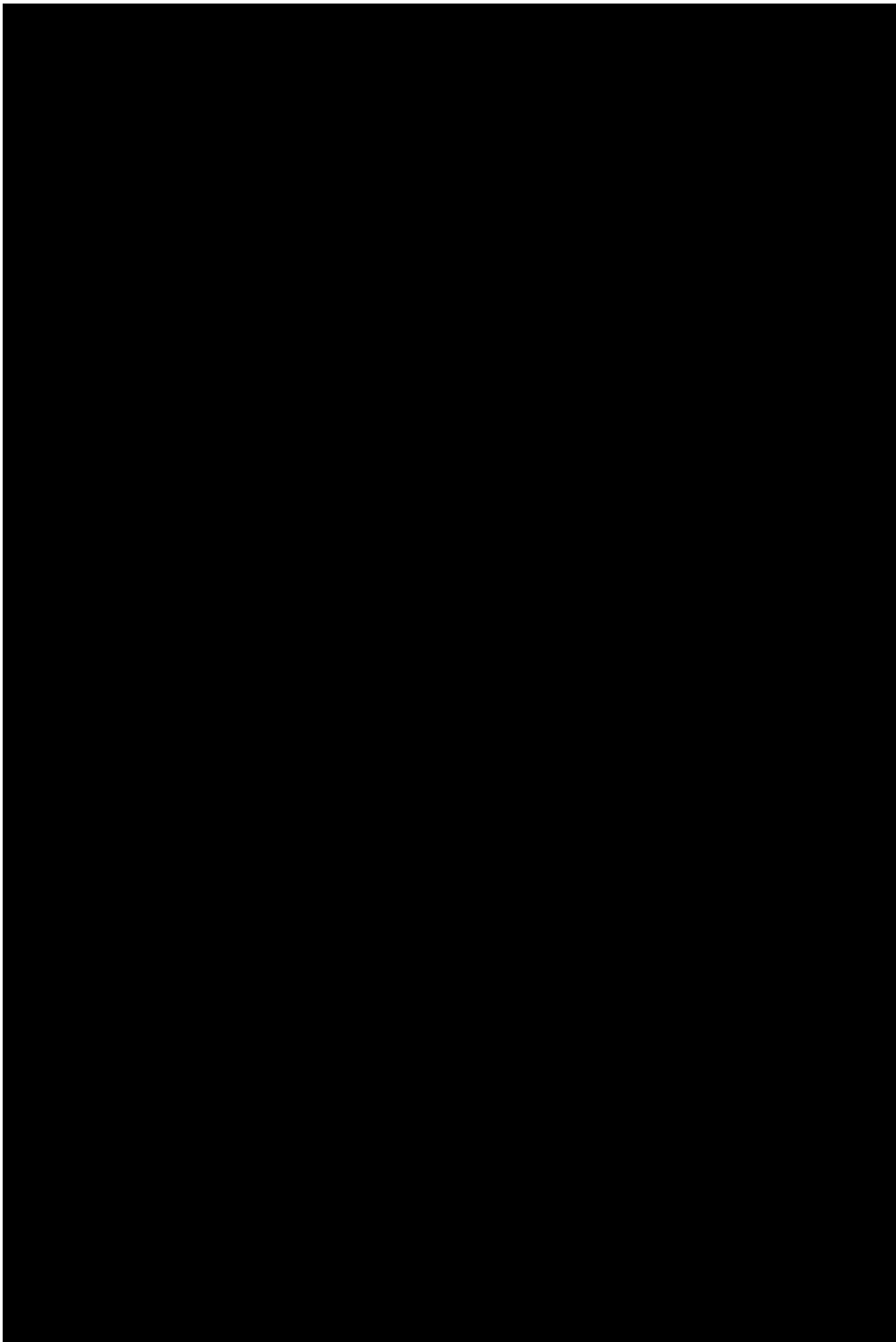
Would you mull it over and give me your thoughts? I'll be looking forward to hearing from you, Joanne. I can't tell you how thrilled we are about HARRY.

All the best,

41
LETTERFROMARTHU

R L E V I N E T O J . K . R O W

LING (DECEMBER 19, 1997) *Scholastic* THE JOURNEY



42

HARRY POTTER

AND THE...

In December 1997,

seven
months
prior
to
the
publication
of
the
first
Harry
Potter
book
in
America,

Scholastic editor Arthur Levine wrote to the then relatively unknown British author J.K. Rowling

to
suggest
an
alternative
title.
Concerned
that
the
Philosopher's
Stone
title
didn't
perfectly
reflect

the
humor
and
the
wide
range
of
magic
in
the
book
(which
contained
far

more
than
alchemy),
Levine
suggested
changing
the
title
to
a
more
comprehensive
and
playful

one: *Harry Potter and the School of Magic*. The choice did not feel right

to
the
thirty-two-year-old
author
who
countered
with
Harry
Potter
and
the
Sorcerer's
Stone,
a

title
that
would
launch
Potter
mania
in
the
United
States.
The
question
of
changing

the
title
was
resolved
relatively
quickly—in
the
letter
from
Rowling
to
Levine
written
about

a month later, the *Sorcerer's Stone* title is already in place. Levine's School of

Magic
title
idea
did
not
disappear
altogether.
The
French
edition
of
The
Philosopher's
Stone,

for example, was renamed *Harry Potter à L'école des Sorciers*.

THE JOUR

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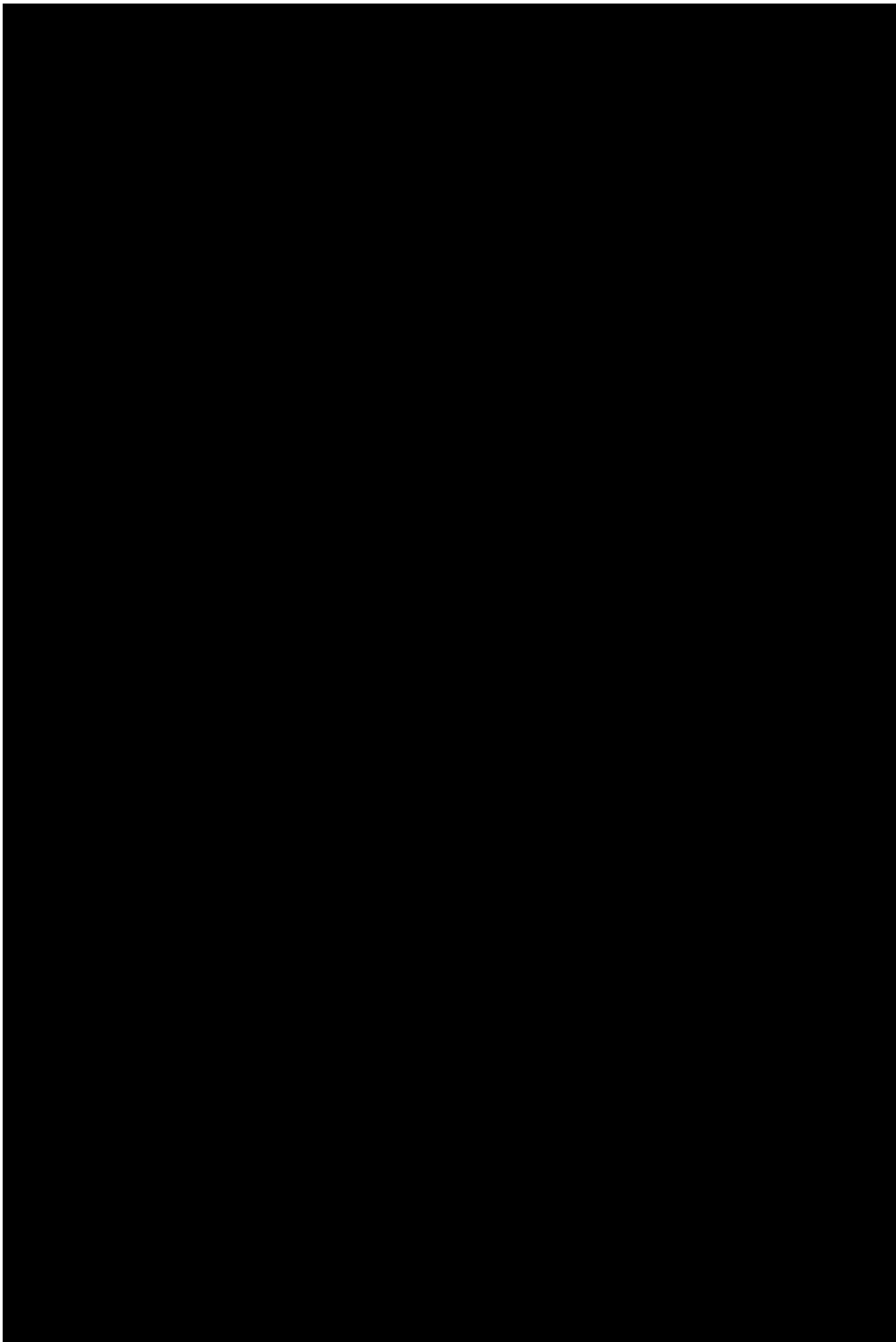

43

ASCARLETSTE

AMENGINEWAS

WAITINGNEXT

TOAPLATFORM

PACKEDWITHP

EOPLE.ASIGN

OVERHEADSAI

HOGWARTSEX

PRESS ,ÉLEVE

NO' CLOCK.

POTTERANDTHESORC

ERER' SSTONE

THEH

OGWARTSEXPR

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S
The painting by Jim Kay on the next page is

a preliminary version of the artwork featured on the front cover of the illustrated

edition
of
The
Sorcerer's
Stone.
It
shows
the
busy
platform
nine
and
three-quarters
at

King's Cross as students board the Hogwarts Express at the beginning of term. Harry

Potter
is
singled
out,
standing
with
his
loaded
trolley
and
Hedwig
amidst
the
hustle

and
bustle
of
families
seeing
off
their
children.
The
Hogwarts
Express
has
a
fierce,

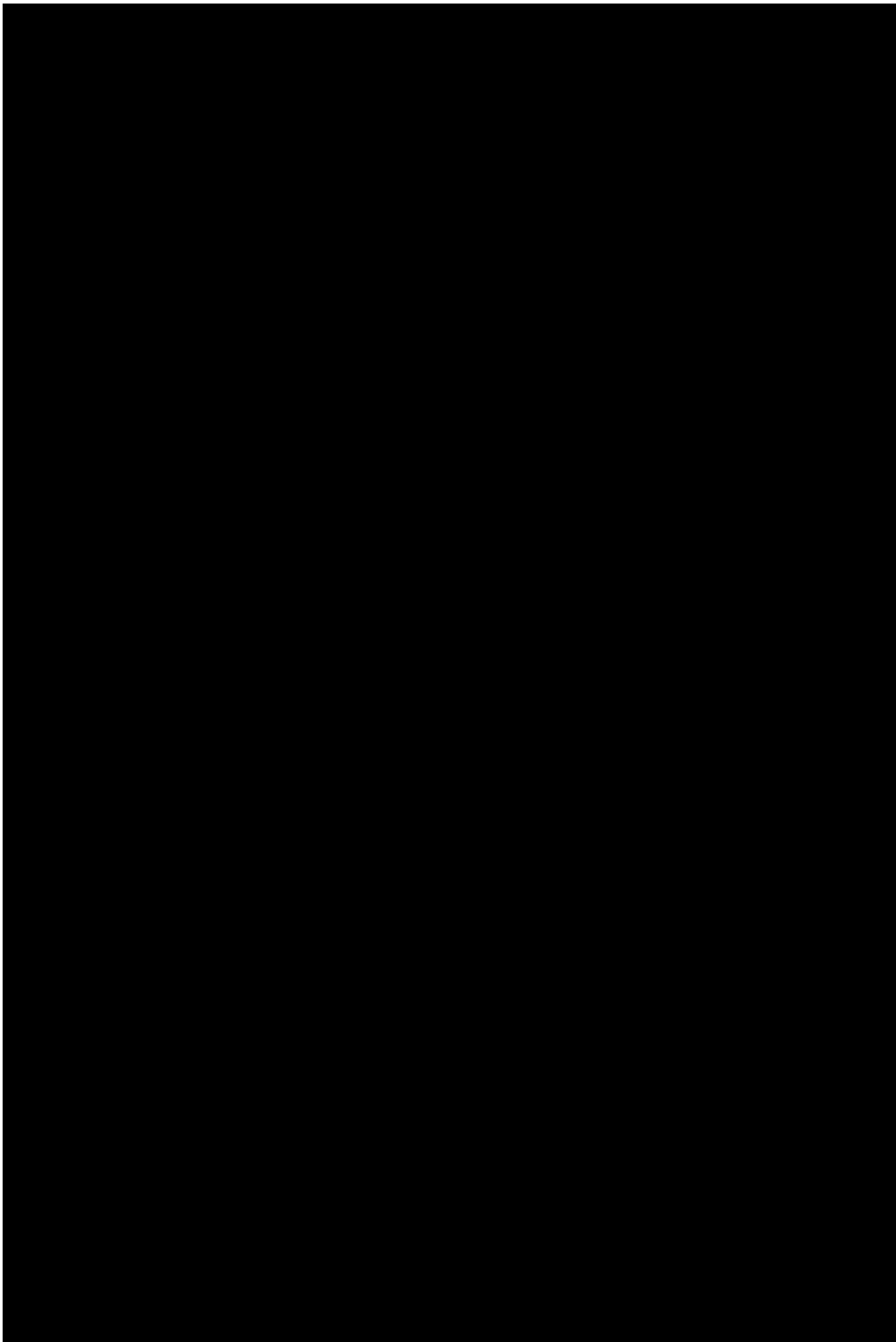
fire-breathing
animal
head
decorating
the
top
of
its
chimney
and
a
shining
bright
light—a

small
winged
hog
sits
at
the
very
front,
a
nod
to
the
name
of

Hogwarts. This journey marked Harry's transition to the world of magic, away from the

Muggle-realm of the Dursleys.

THE JOURNEY

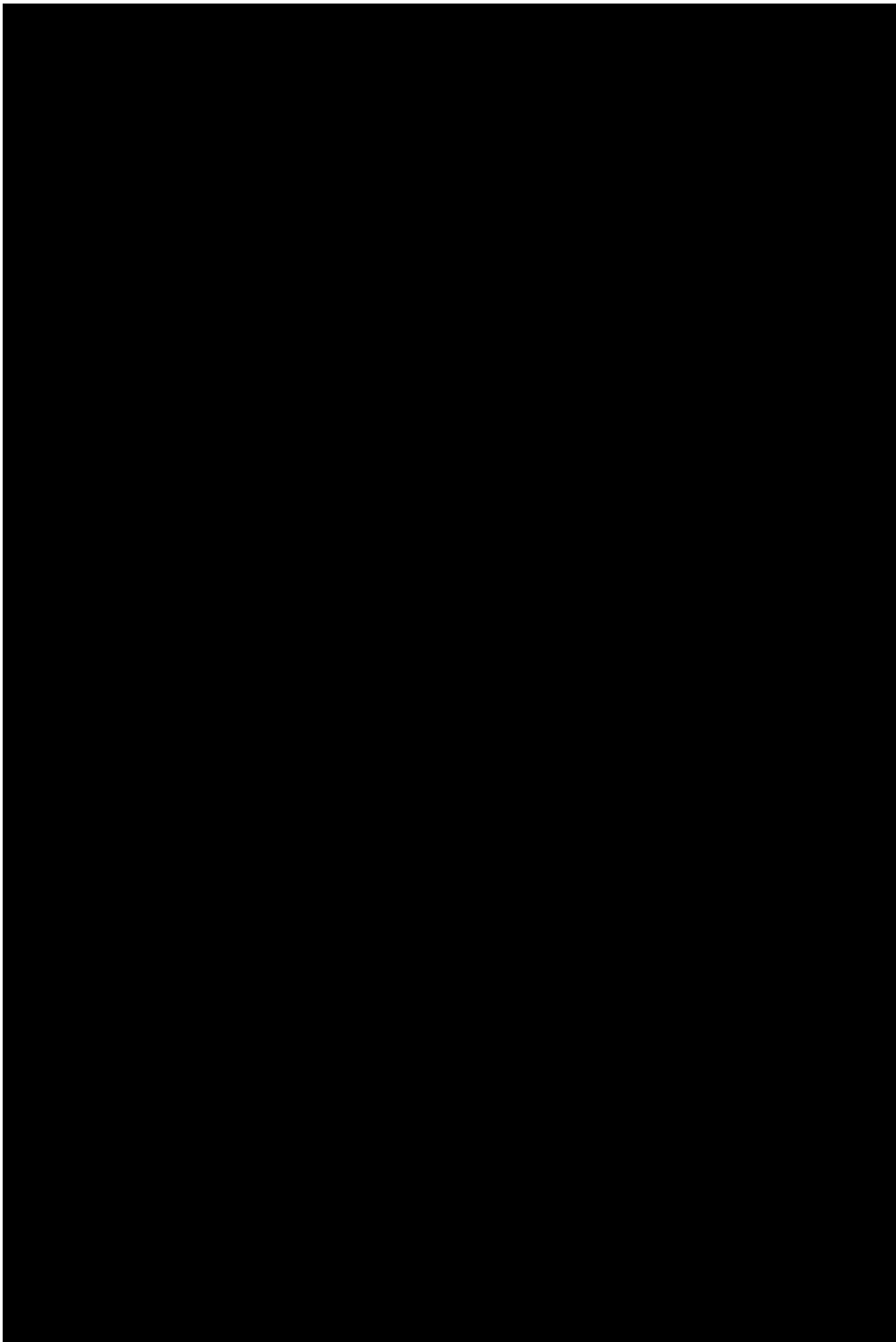


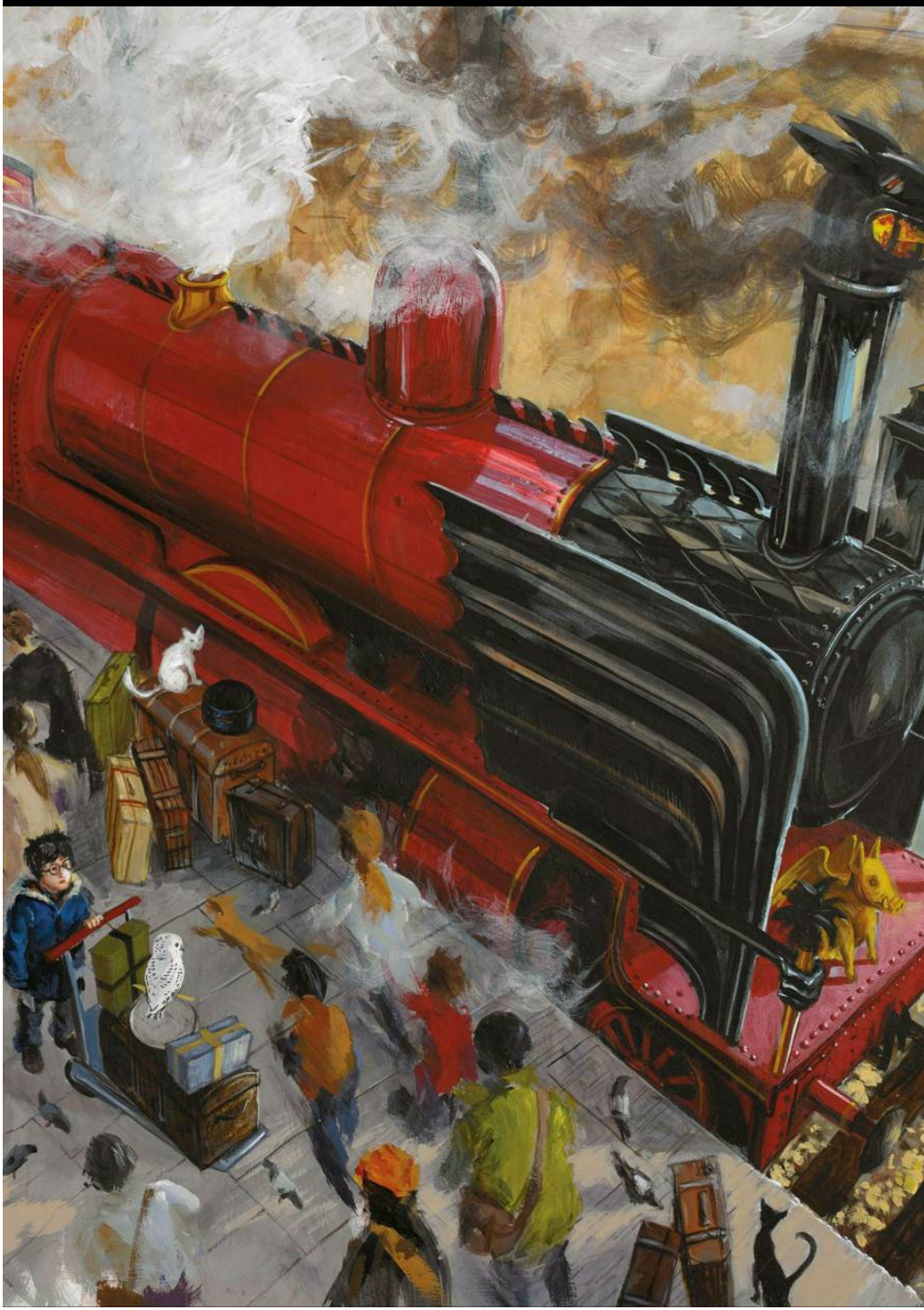
STUDYOFPLATFORMN

INEANDTHREE-QUAR

TERSBY JIM KAY

Bloomsbury





N
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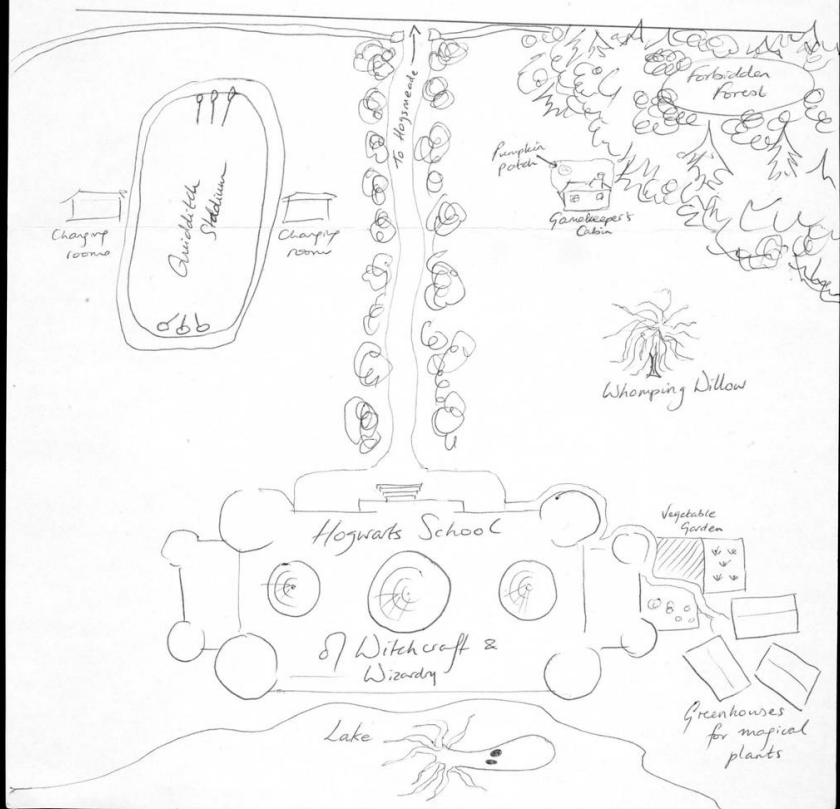
Forbidden forest is massive, stretches out of sight.
Southern approach over lake (castle stands on high cliff above lake/loch) – station's on other side)
To reach the school by stagecoach, go right round lake to front entrance at North.
Giant squid in lake.
Seats all around Quidditch pitch – 3 long poles with hoops on at either end.
There can be other trees/bushes dotted around lawns but Whomping Willow must stand out.



SKETCHOFHO

GWARTSBYJ.K.ROWL

I
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Bloomsbury

47

WELCOME TO HO

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This annotated sketch by J.K. Rowling

shows
the
layout
of
Hogwarts
School
of
Witchcraft
and
Wizardry,
complete
with
the
giant

squid
that
lives
in
the
lake.
In
an
accompanying
note
addressed
to
her
editor,

J.K. Rowling stated, “This is the layout as I've always imagined it.” The sketch

provides
a
vital
stepping-stone
between
the
author's
imagination
and
the
world
she
has
brought

to
life
for
so
many
readers.
Note
how
the
author
insists
that
the
“Whomping

Willow must stand out," recognizing its significance in *The Chamber of Secrets* and *The*

Prisoner of Azkaban.

SLIPPING A

NDSTUMBLING

’THEYFOLLOW

EDHAGRIDDOW

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ACKLAKE.PER

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IN THE STARRY

SKY ,WASAVAS

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MANY TURRETS

ANDTOWERS.

POTTERAND

THE SORCERER'S

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E

THE JOURNEY

[redacted]

48

PROFESSORDU

M
B
L
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D
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E
This
portrait
of
Professor

Albus
Percival
Wulfric
Brian
Dumbledore
shows
him
gazing
intently
toward
the
right
with
bright

blue
eyes.
A
gargoyle
vase
sits
on
the
table
containing
the
dried
branch
of

the
plant
of
Lunaria
annua
or
“honesty,”
known
for
its
translucent
seedpods.
There
is

also
a
small
flask,
containing
what
might
well
be
dragon's
blood,
referring
to
the

wizard's
achievement
of
discovering
all
twelve
uses
of
the
magical
substance.
Dumbledore's
favorite
sweets,

lemon
drops,
feature
as
one
of
the
passwords
to
his
office.
His
knitting
lies

to
one
side,
the
orange
wool
curling
across
the
table.
Jim
Kay's
portrait
captures

the
complexity
of
Dumbledore's
personality—the
powerful
and
serious
wizard
with
a
penchant
for
sweets

and
knitting.

THE JOURNEY

“Albus means ‘white' in Latin.

Hagrid's first name, Rubeus, means ‘red.' Harry's two father figures symbolically represent different

stages
of
the
alchemical
process
needed
to
create
the
Philosopher's
Stone.”
J
O

ANNANORLEDGE

Curator

49

THE JOURNEY

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HERE, ÍNT

HECENTER

OF THE HIG

HTABLE, I

NALARGEG

OLDCHAIR

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HARR

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ONCEFROM

THE CARDH

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TEFROGON

THE TRAIN

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THE WHOLE

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P
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AND THE SORCERER'S ST

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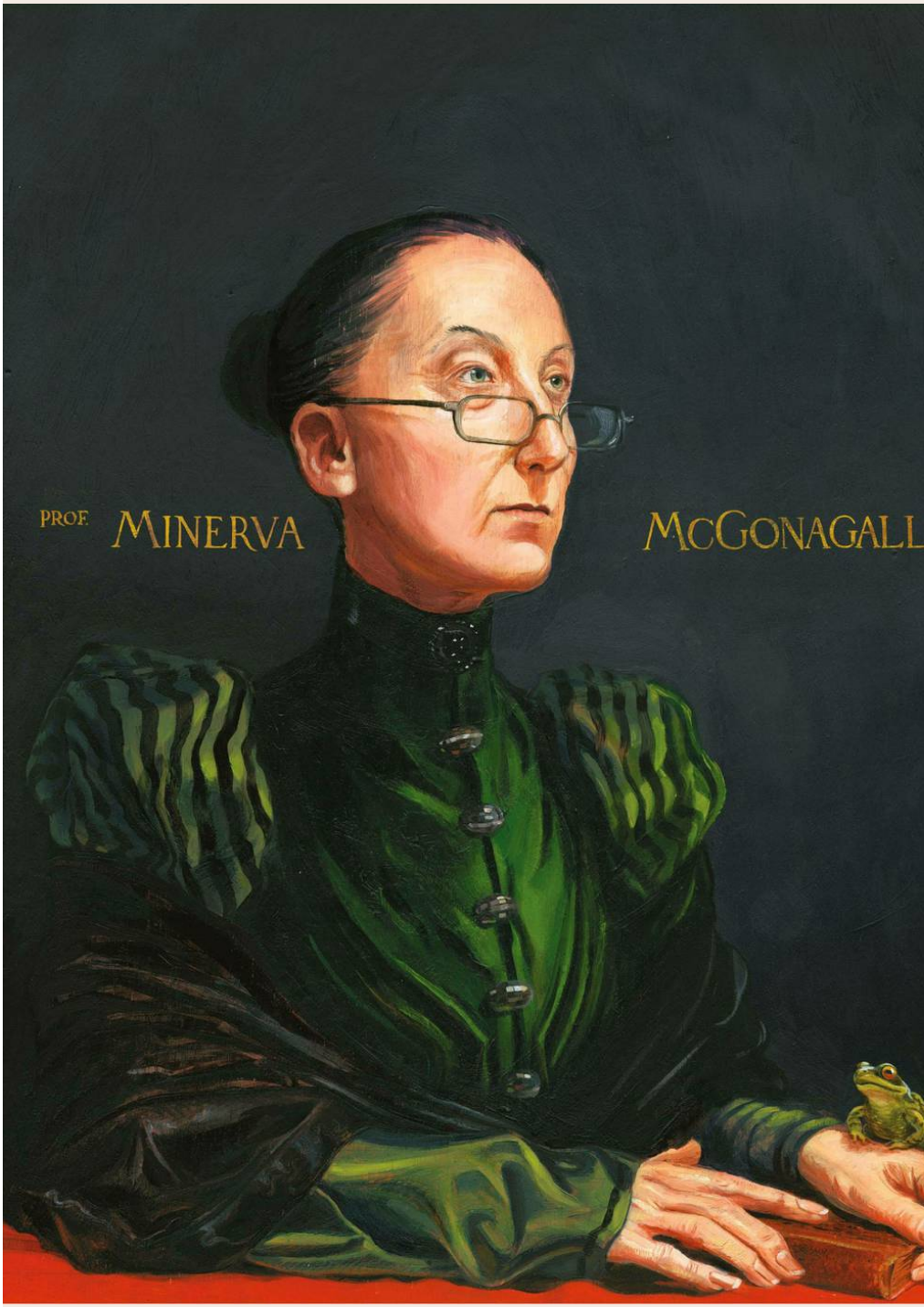
PROF.
ALBUS DUMBLEDORE

PORTRAIT OF PROFES

SORALBUSDUMBLEDO

REBYJIMKAY

Bloomsbury


PROF. MINERVA McGONAGALL

PORTRAIT OF PROFES

SORMINERVAMcGONA

GALLBY JIMKAY

Bloomsbury

52

PROFESSORMc

Professor Minerva McGonagall is

Deputy
Headmistress,
Head
of
Gryffindor
House,
and
Transfiguration
teacher
at
Hogwarts.
Dressed
in
dark

green
with
her
hair
drawn
back
in
a
severe
bun,
this
portrait
captures
her

intelligence
and
no-nonsense
attitude.
Her
glasses
sit
low
on
her
nose,
ideal
for
peering

piercingly
at
students.
She
is
named
“Minerva”
after
the
Roman
goddess
of
wisdom—her
surname

echoes
the
notoriously
bad
Scottish
poet,
William
McGonagall.
Giving
such
a
highly
capable
and

intelligent
character
the
surname
of
a
hopelessly
awful
poet
is
an
example
of
the

humor
and
wit
employed
throughout
the
world
of
Harry
Potter.

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EMERALD-GRE

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POTTER

AND THE SORCERER'S ST

ONE
THE JOURNEY

53

THETALES OF

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In
the
final
Harry
Potter
novel,
Dumbledore
bequeaths
his
own
copy

of
The
Tales
of
Beedle
the
Bard,
written
in
runes,
to
Hermione
Granger.
It

contains
several
bedtime
stories
told
widely
in
the
magical
world,
equivalent
to
Muggle
fairy

tales
such
as
those
by
Hans
Christian
Andersen
or
the
Brothers
Grimm.
One
particular

story,
“The
Tale
of
the
Three
Brothers,”
plays
a
vital
role
in
helping
Harry,

Hermione,
and
Ron
uncover
three
legendary
magical
objects
known
as
the
Deathly
Hallows—the
Elder

Wand,
the
Resurrection
Stone,
and
the
Invisibility
Cloak.
This
copy
of
Beedle
the
Bard

was
handwritten
and
illustrated
by
J.K.
Rowling
and
embellished
with
rhodochrosite
stones,
associated
with

love
and
balance.
It
was
originally
gifted
to
Barry
Cunningham,
who
accepted
the
first

Harry
Potter
book
for
publication
in
the
UK
by
Bloomsbury.

THE JOUR

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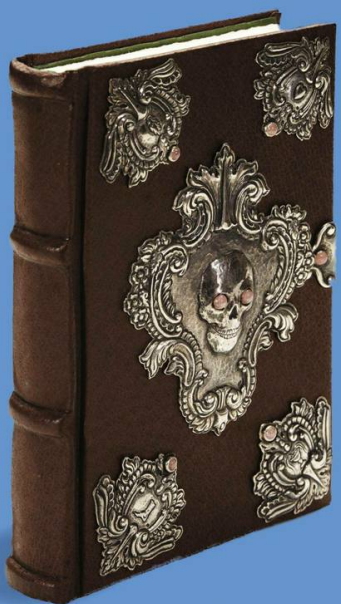

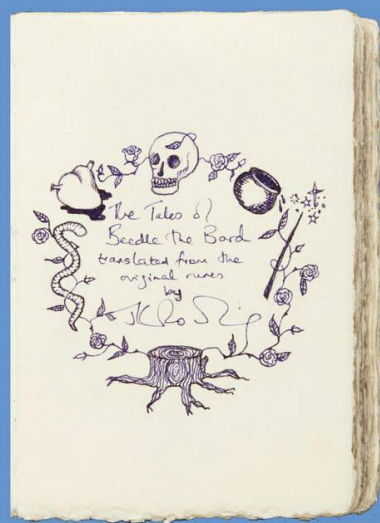

Babbitty Rabbitty
and her Cackling Stump

A long time ago, in a far
off land, there lived a foolish
King. She decided that he
alone should have the
powers of magic.

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N
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Runes
are
the
characters
of
an
early
Germanic
writing
system,

used in parts of northern Europe from roughly the 2nd century C.E. to the

early
16th
century.
They
have
long
been
understood
to
possess
magical
qualities.
The
common

Germanic
root
of
the
word
“rune”
is
run,
which
meant
“mystery”
or
“secrecy”
in

the languages—Old Norse, Old High German, Old English

—

that employed these characters. Although

runes
are
no
longer
written
today,
their
symbols
are
still
commonly
used
in
magic.

Made
from
antler,
these
divination
discs
are
inscribed
with
red
runes,
and
are
meant

to
be
scattered
and
then
interpreted.

RUNEANTLE

R
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S

The Museum of Witchcraft and Magic, Boscastle

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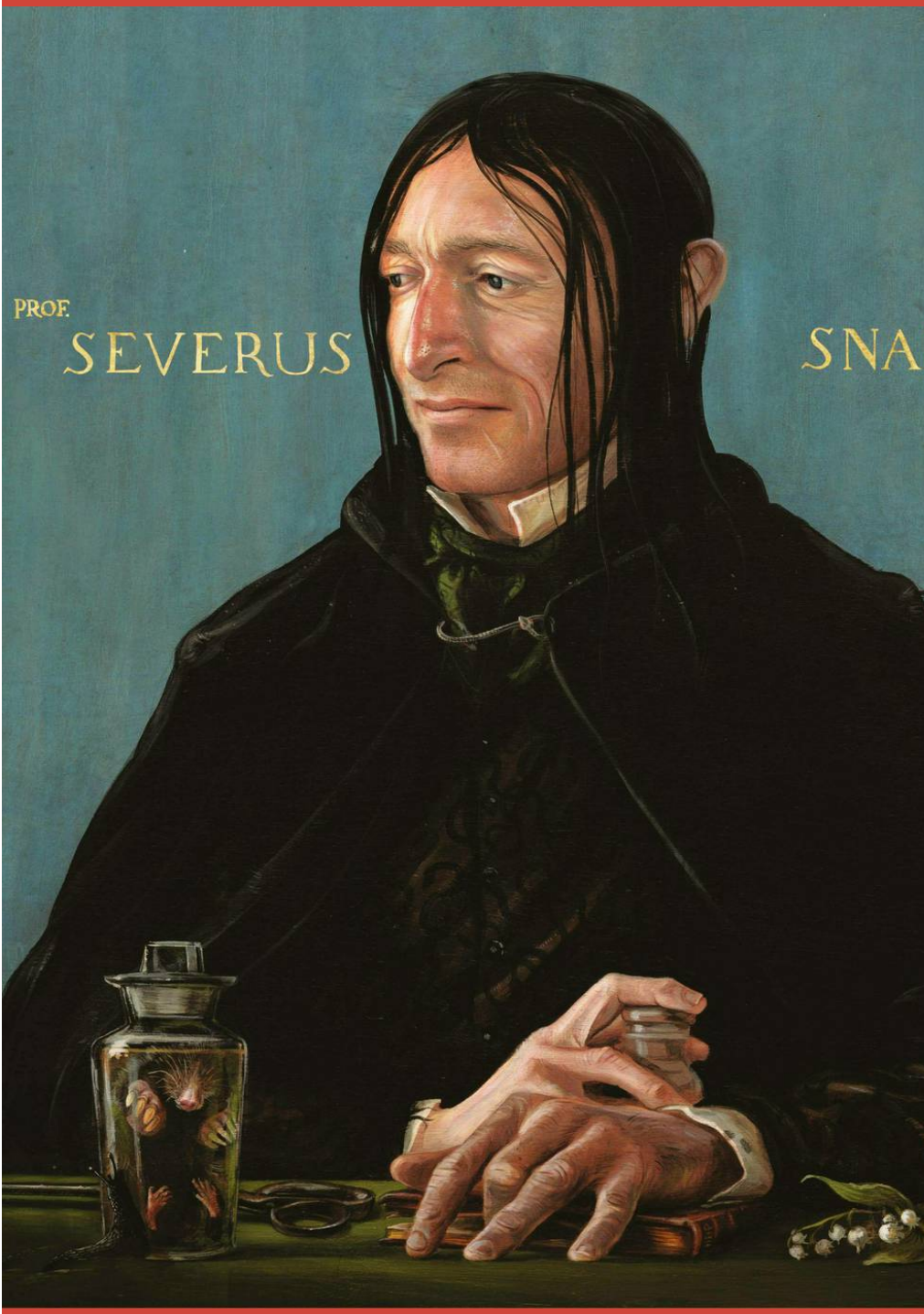
OURNEY

Eamus
Quesitum Quasuor
Elementorum
Naturas

CHAPTER 2

POTIONS and ALCHEMY

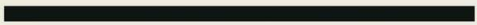

PROF.
SEVERUS
SNA

PORTRAIT OF PROFES

SORSEVERUSSNAPEB

YJIMKAY

Bloomsbury



59 POTIONS AND ALCHEMY

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HEDELICA

TEPOWERO

FLIQUIDS

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MIND ,ÉNS

NARINGTH

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SNAPE, HARRYPOTT

ERAND THE SORCERER'S

STONE

THE POTIO

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R

This formal portrait by

Jim Kay captures the sneering Professor Snape that Harry so mistrusts in the first

book,
but
the
objects
scattered
in
front
of
him
hint
at
his
complex
character

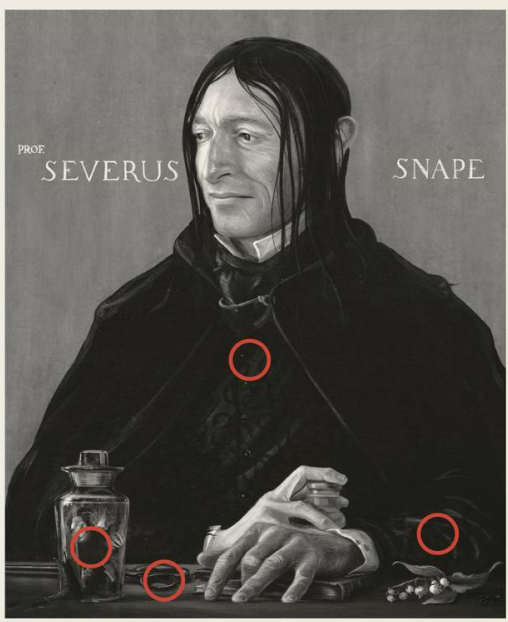
and
his
role
in
the
stories.

①

②

③

④



60

1

The bottled mole signifies his role as a spy for the Order of

the
Phoenix.
2
L
ilies
of
the
valley
by
his
hands
represent
his
enduring
love

for
Harry's
mother,
Lily.
3
S
cissors
refer
to
Sectumsempra,
the
Dark
Magic
spell
Snape

had
invented,
and
might
also
refer
to
the
two
halves
of
his
identity
as
a

double
agent.
4
A
snake
pattern
decorates
his
shirt,
while
a
snake
clasp
pins
his

cloak
at
the
neck.
His
green
cravat
and
the
tabletop
echo
the
color
of
his

house,
Slytherin.
J.K.
Rowling
has
explained
elsewhere
that,
in
the
novels,
Dark
Magic
is
often

represented
by
the
color
green.

3

2

4

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POTION

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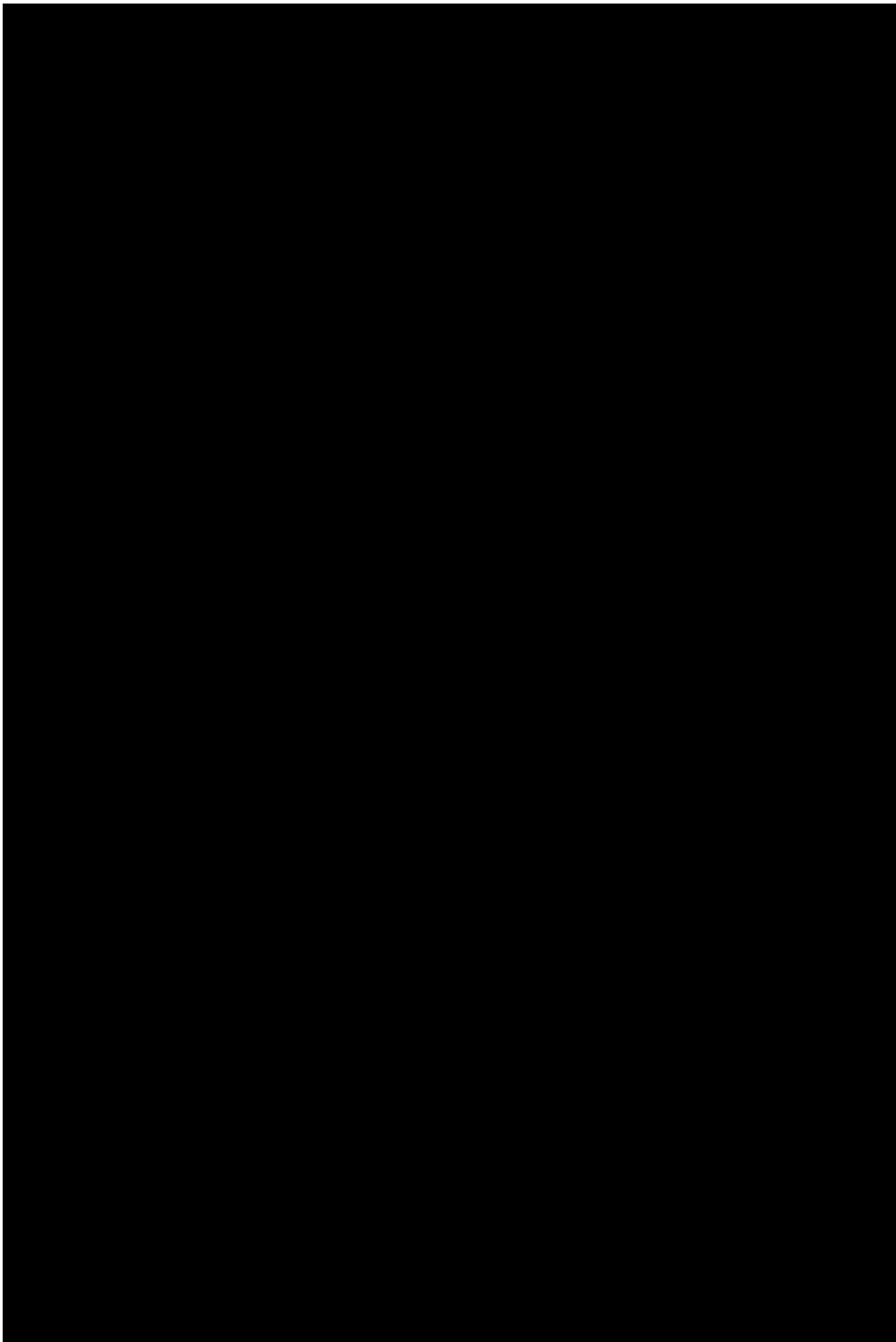

61

ALEAKY CAULD

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N

Cauldrons are one of the most ancient and widely recognized

symbols of magic in Western culture. Indeed, to be a *strioportius* (witch's cauldron carrier)

was
a
punishable
offense
in
6th-century
Salic
law.
All
first-year
students
at
Hogwarts
were

required
to
pack
their
own
cauldron
when
attending
school.
This
enchanted
cooking
pot
is

coated
in
a
black,
tarry
substance.
It
exploded
when
some
Cornish
witches
were
concocting

a
powerful
potion
by
the
sea.
The
group
had
gathered
to
invoke
a
spirit.

One account describes how, when “it was realized that the volume of the smoke

was
reaching
unprecedented
proportions
.
.
.
they
lost
their
nerve
and
panicked
and

fled
the
spot
as
best
they
could.”

POTIONS AND A

LCHEMY HERMIONE

THREW THE NEW

INGREDIENTS

INTOTHECAUL

DRONANDBEGA

NTOSTIRFEVE

RISHLY. “IT'

LLBEREADYIN

A FORTNIGHT’

”

SHESAIDHAP

PILY.

POTT

ERANDTHECHAMBEROFS

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C
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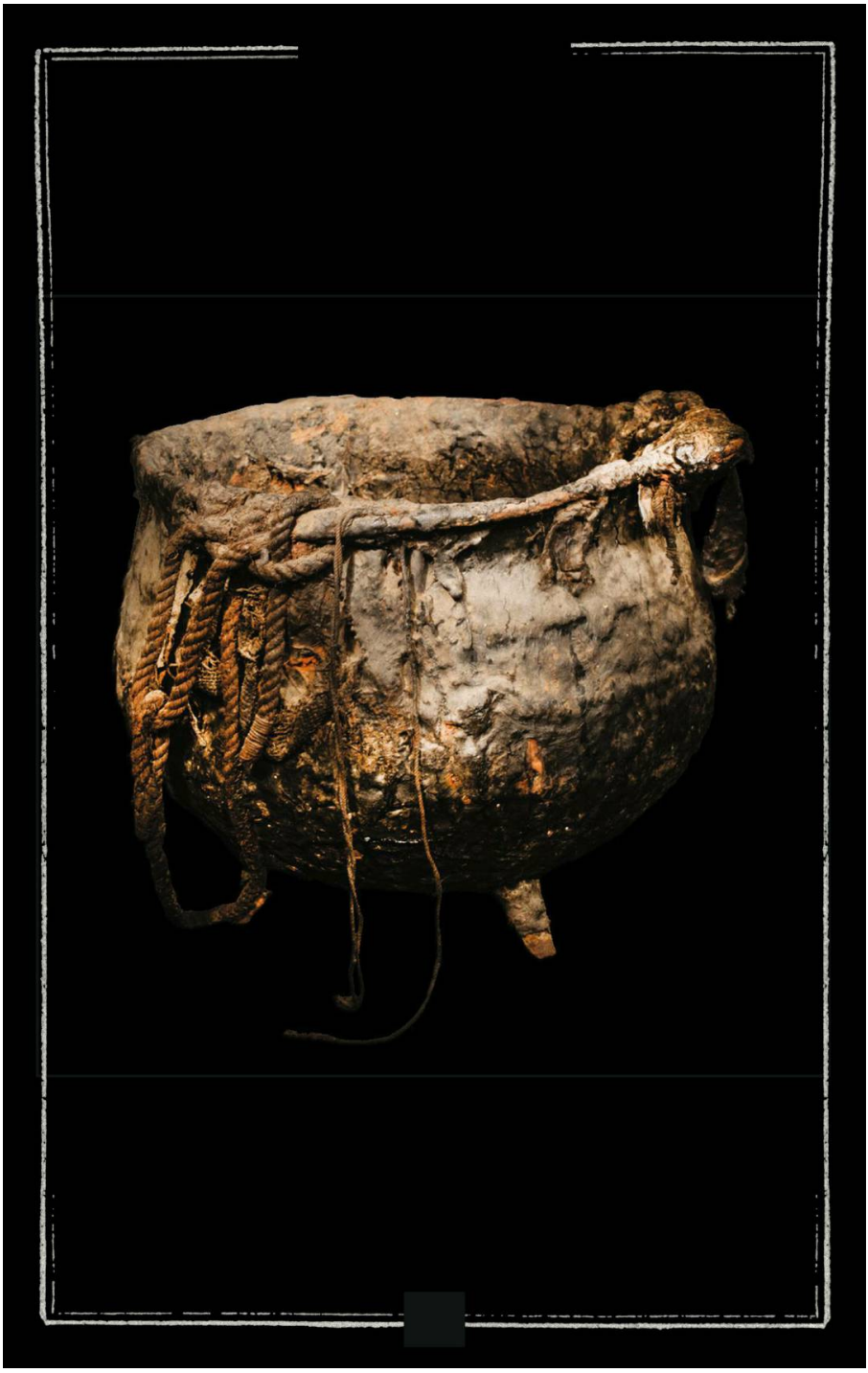
S



RON(ENGLAND,MID-

20TH CENTURY)

The Museum of Witchcraft

and
Magic,
Boscastle

POTIONSANDALCHEMY

①

②

③

63

1

2

3

1

Ocul.
Cancr.
—“crabs'
eyes”—stony
concretions
taken
from
the
stomachs

of
putrefied
crayfish,
prescribed
to
aid
digestion!
2
S
ang.
Draco.V.—“Dragon's
Blood,”
a
potent
red

resin
that
is
still
widely
used
in
medicine,
magic,
art,
and
alchemy
3
Vitriol.
Coerul.—

copper
sulphate

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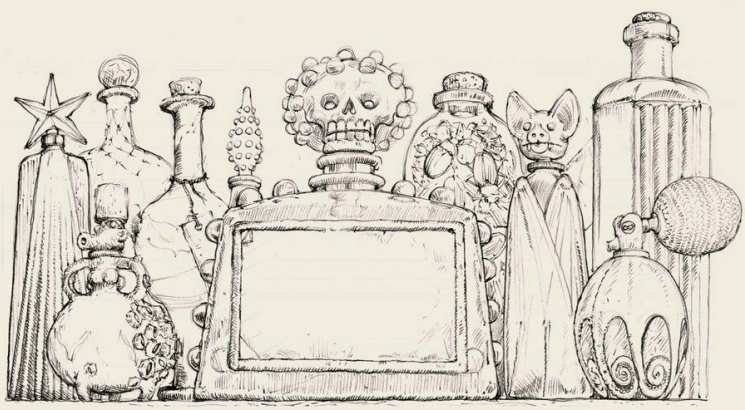
RYJARS(SPAIN?,17

THOR18THCENTURY)

Science Museum

POTIONS AND ALCHEMY



64

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J

A R S

As early as 1500 B.C.E., the ancient Egyptians recognized that

glass
was
an
excellent
vessel
for
storing
chemical
substances—it
is
nonabsorbent
and
will
not

adulterate
the
contents.
These
glass
apothecary
jars
used
this
ancient
technology
to
store
a

selection
of
medicinal
ingredients.

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Bloomsbury

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65

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TRACTATUS PULCHER

RIMUS(REUTLINGEN

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)
British Library

“The woodcut illustration in this book

was
massively
influential.
The
image
of
women
gathered
around
a
cauldron
established
a

powerful
visual
iconography
for
witchcraft
that
has
lasted
for
centuries.
Not
ever
ybody

can
read
words,
but
anyone
can
read
a
picture.”
A
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NDERLOCK

Curator

POTIONSAND

ALCHEMY

66

POTIONS AND ALCHEMY

FI

REBURNANDCA

ULDRONBUBBL

E
Although
the
association
of
cauldrons
with
witches
dates
back
to
at
least
the

6th
century,
this
motif
did
not
gain
widespread
acceptance
until
On
Witches
and
Female

Fortune-Tellers was published in 1489. Ulrich Molitor's book is the earliest illustrated treatise on

witchcraft and contains the first printed depiction of witches with a cauldron. This page

shows
two
elderly
women
placing
a
snake
and
a
rooster
into
a
flaming
pot

in
an
attempt
to
summon
a
hailstorm.
The
book
was
so
widely
reproduced
that

it
helped
to
consolidate
modern
impressions
of
how
witches
were
supposed
to
behave.

67 POTIONS AND ALCHEMY

A

P

OTIONSCLASS

This medieval book, *Ortus Sanitatis* ("The Garden of Health"), is the first printed encyclopedia

of
natural
history,
featuring
sections
devoted
to
plants,
animals,
birds,
fish,
and
stones.
In

this
hand-colored
woodcut
engraving
we
see
a
Potions
master
instructing
a
group
of
students.

He
is
shown
wearing
an
ermine-lined
gray
cloak,
clutching
a
stick
in
his
left

hand,
with
his
assistant
before
him
holding
open
a
book
of
recipes.
It
is

questionable
how
much
attention
the
students
are
paying
to
their
teacher.
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(MAINZ, 1491)
British Library

APHARMACYSIGNINT

HESHAPEOFAUNICOR

N'SHEAD(18THCENT

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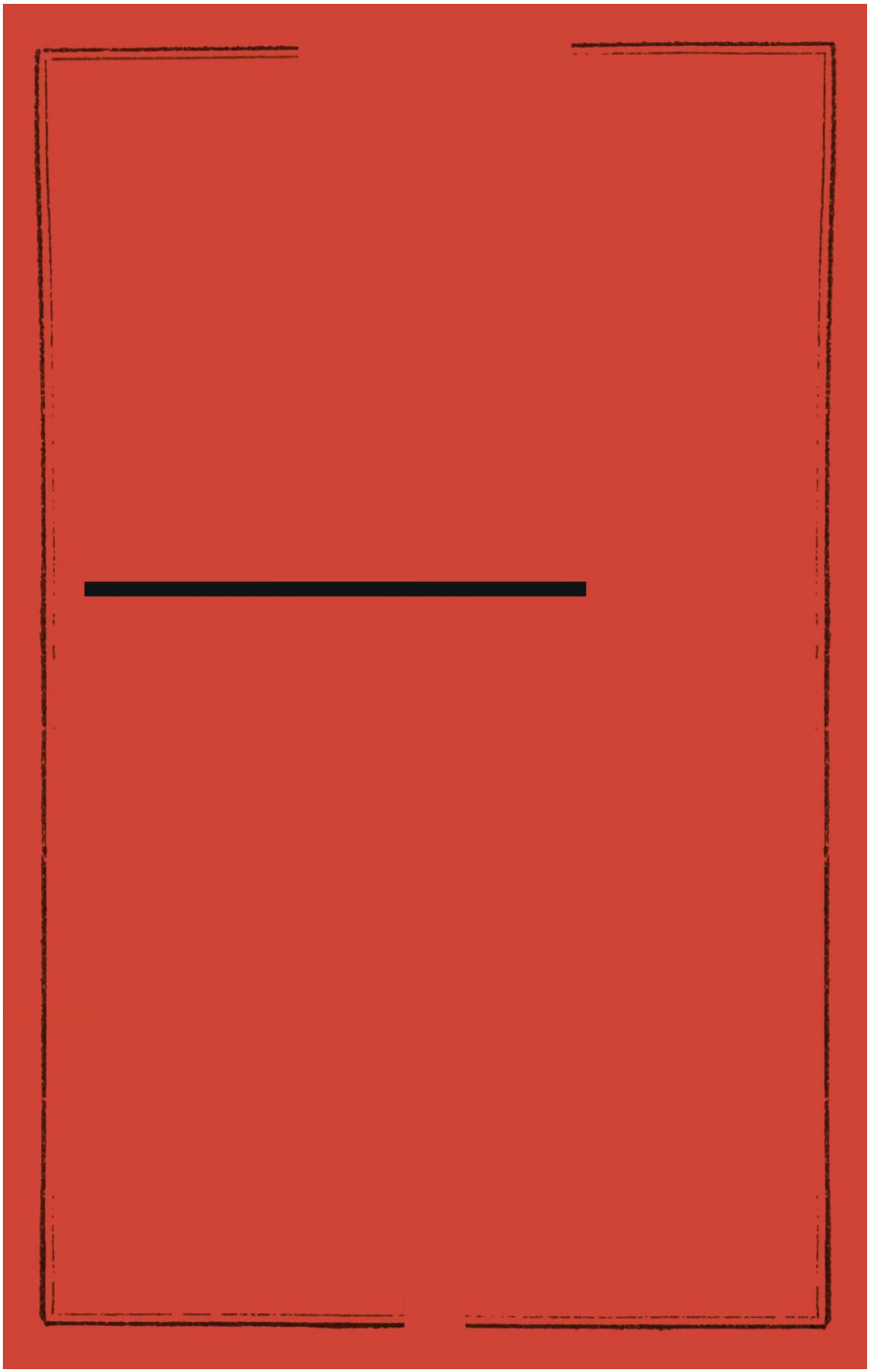
Science
Museum



69 POTIONS AND ALCHEMY “

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AGRID, HARRYPOTTERA

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NEANAPOTHECA

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Throughout
history,
the
blood,

hair,
and
horns
of
unicorns
were
believed
to
possess
powerful
medicinal
properties.
Because
of

their rarity, they commanded very high prices. In *The Sorcerer's Stone*, Voldemort survives on

unicorn
blood,
and
potions
are
made
from
“silver
unicorn
horns”
that
in
Diagon
Alley

cost
“twenty-one
Galleons.”
This
18th-century
sign
from
an
apothecary's
shop
features
a
very
handsome

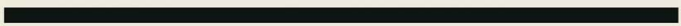
unicorn.
The
expertly
carved
sign
shows
the
prosperity
of
the
apothecary
and
his
ability

to
acquire
precious
and
exotic
cures.
Although
the
ivory
horn
looks
like
it
belongs

to
a
genuine
unicorn,
this
example
is
actually
made
from
a
narwhal's
tusk.
Known

as
the
“unicorn
of
the
sea,”
narwhal
tusks
were
often
sold
and
marketed
in

this
way.



70

PREPPING POT

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S
The mortar and pestle, a bowl of wood or metal

with
a
club-shaped
instrument
for
grinding
ingredients
into
a
fine
powder,
was
an
essential

tool
of
apothecaries
and
alchemists.
Hogwarts
students
used
mortars
and
pestles
to
prepare
ingredients

for potions. Typical of sets used in the US during the 19th century, this

mortar
and
pestle
is
made
of
lathe-turned
wood
and
was
used
by
members
of

the Babcock family of Rhode Island, most likely for grinding herbs and spices. The

metal
herb
grinder
offered
an
even
more
efficient
method:
grasping
the
wooden
handle
with

two
hands
and
rolling
the
heavy,
sharp-edged
cast-iron
wheel
produced
pulverized
potion
ingredients
with

minimal
effort.
This
boat-shaped
device
may
have
been
cast
in
the
New
Jersey
iron

foundry
of
Philadelphia
pharmacist
and
entrepreneur
Clayton
Brown
Rogers.

POTIONSA

N
D
A
L
C
H
E
M
Y

71 MORTAR AND PESTLE

(UNITEDSTATES,19

THE CENTURY)

New-York Historical Society

POTI

ONSANDALCHEMY

72
HERBGRINDER(UNI

TEDSTATES ,19THCE

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)

New-York Historical Society

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PUTTHEMALLI

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SETTHEMTOMI

XINGUPASIMP

LEPOTIONTOC

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SWEPTAROUND

INHISLONGBL

ACKCLOAK 'WA

TCHINGTHEMW

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TTLESANDCRU

SHSNAKEFANG

S'CRITICIZI

NGALMOSTEVE

RYONEEXCEPT

MALFOY, WHOM

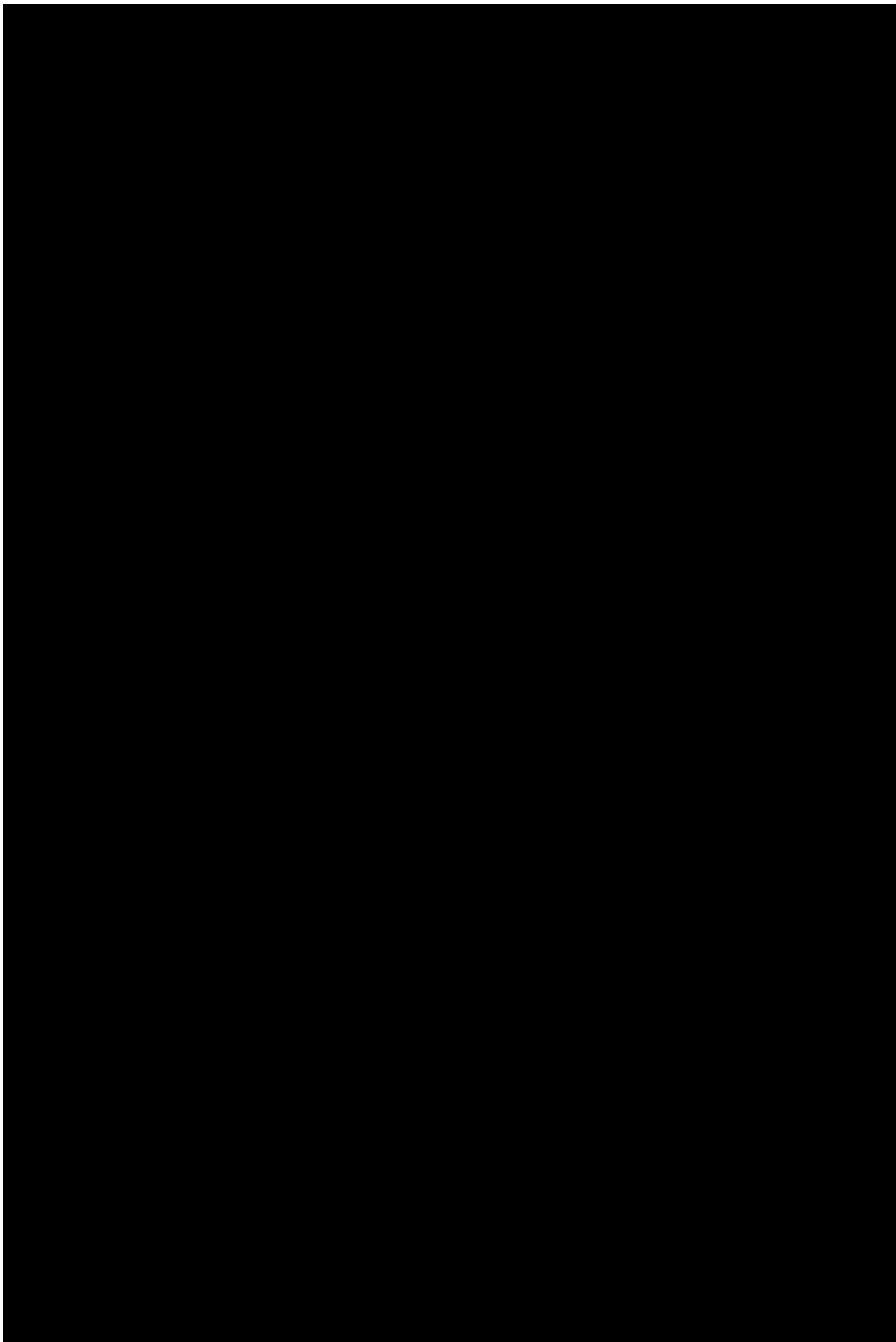
HESEEMEDTOL

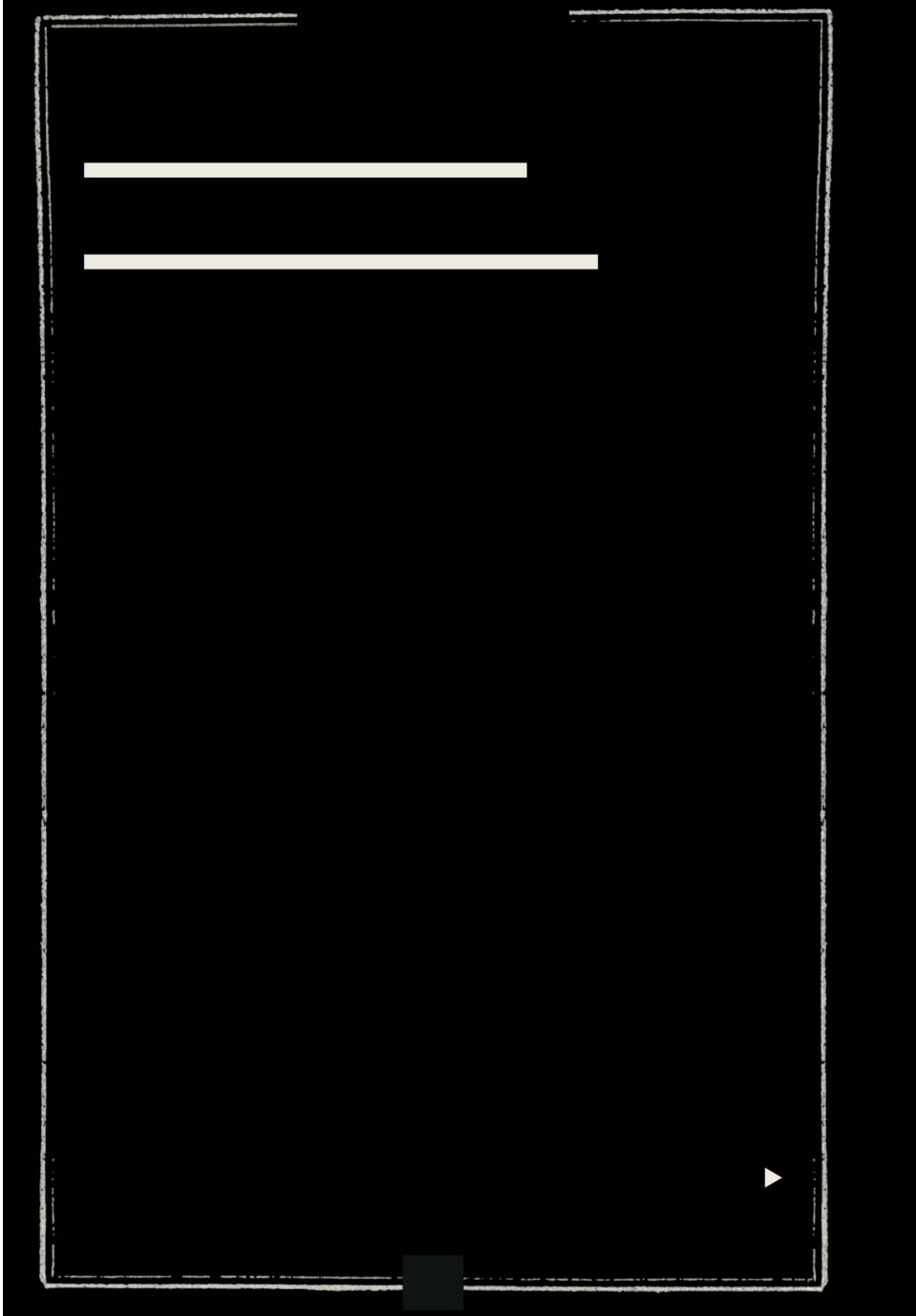
IKE.

POTTER

AND THE SORCERER'S ST

ONE POTIONS AND ALCHEMY





ANDTHEHALF-

BLOODPRINCE

These two pages show annotations by J.K. Rowling and her editor on a typed

draft of *Harry Potter and the Half-Blood Prince*. The action on the first page

takes place in Professor Slughorn's class. The wizard presents a series of potions, which

Hermione,
naturally,
is
able
to
identify.
The
added
text
marked
by
an
asterisk
reveals

the
smells
that
Hermione
finds
attractive,
including
the
scent
of
“new
parchment.”
The
second

page
is
the
draft
of
a
scene
in
which
Harry
consults
the
Half-Blood
Prince's

copy
of
Advanced
Potion-Making
to
find
out
how
to
brew
more
Felix
Felicis.
D

RAFTOF*HARRYPOTTE*

RANDTHEHALF-BLOO

DPRINCE, ANNOTATE

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D H E R E D I T O R (CA. 2004–2005?)

Bloomsbury

P O T I O

NSANDALCHEMY

'It's Veritaserum, a colourless, odourless potion that forces the drinker to tell the truth,' said Hermione.

'Very good, very good!' said Slughorn, beaming at her. 'Now, this one here is pretty well-known… featured in a few Ministry leaflets lately, too… who can -?'

Hermione's hand was fastest once more.

'It's Polyjuice Potion, sir,' she said.

Harry, too, had recognised the slow-bubbling, mud-like substance in the second cauldron, but did not resent Hermione getting the credit for answering the question; she, after all, was the one who had succeeded in making it, back in their second year.

'Excellent, excellent! Now, this one here… yes, my dear?' said Slughorn, now looking slightly bemused, as Hermione's hand punched the air again.

'It's Amortentia!'

'It is indeed. It seems almost foolish to ask,' said Slughorn, who was looking mightily impressed, 'but I assume you know what it does?'

'It's the most powerful love potion in the world!' said Hermione.

'Quite right! You recognised it, I suppose, by its distinctive mother-of-pearl sheen?'

'And the steam rising in characteristic spirals,' said Hermione. *

'May I ask your name, my dear?' said Slughorn, ignoring these signs of embarrassment.

'Hermione Granger, sir.'

'Granger? Granger? Can you possibly be related to Hector Dagworth-Granger, who founded the Most Extraordinary Society of Potioneers?'

'No, I don't think so, sir. I'm Muggle-born, you see.'

* 'and it's supposed to smell differently to each of us, according to what attracts us, and I can smell freshly-mown grass and new parchment and -'
But she turned slightly pink and did not complete the sentence

'How many times have we been through this?' she said wearily. 'There's a big difference between needing to use the room and wanting to see what Malfoy needs it for –'

'Harry might need the same thing as Malfoy and not know he needs it!' said Ron. 'Harry, if you took a bit of Felix, you might suddenly feel the same need as Malfoy –'

'Harry, don't go wasting the rest of that Potion! You'll need all the luck you can get if Dumbledore takes you along with him to destroy a,' she dropped her voice to a whisper, 'horcrux – so you just stop encouraging him to take a slug of Felix every time he wants something!' she added sternly to Ron.

'Couldn't we make some more?' Ron asked Harry, ignoring Hermione. 'It'd be great to have a stock of it… have a look in the book…'

Harry pulled his copy of *Advanced Potion-Making* out of his bag and looked up *Felix Felicis*.

'Blimey, it's seriously complicated,' he said, running an eye down the list of ingredients. 'And it takes six months… you've got to let it stew…'

'Dammit,' said Ron.

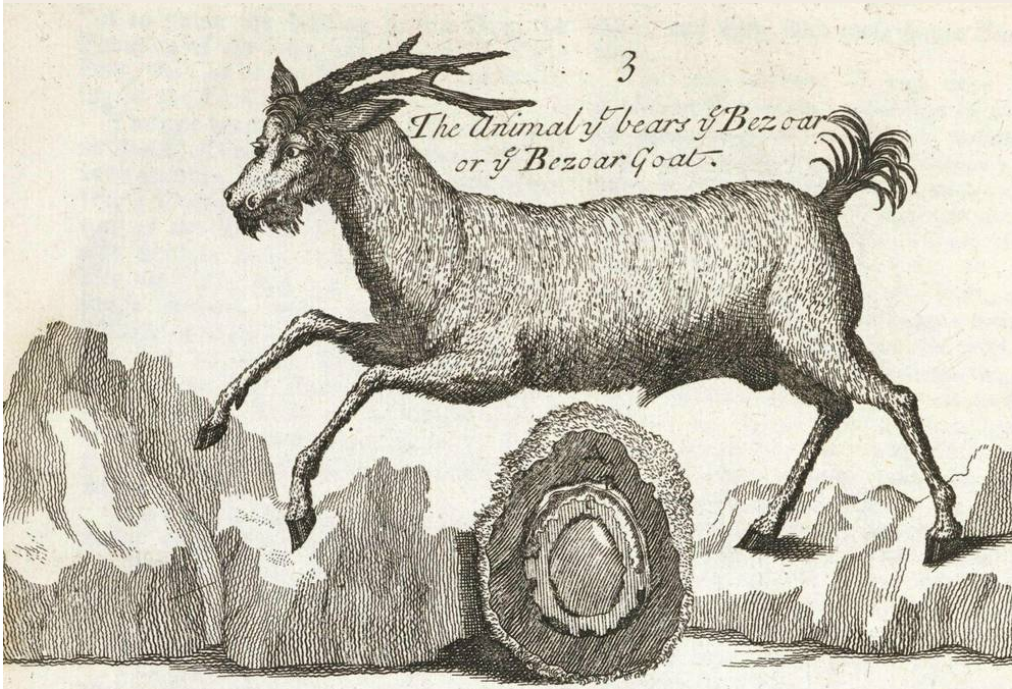
Harry was about to put his book away again when he noticed that the corner of a page turned down; turning to it, he saw the 'Sectumsempra' spell, captioned 'for Enemies,' that he had marked a few weeks previously. He had still not found out what it did, mainly because he did not want to test it around Hermione, but he was considering trying it out on McLaggen next time he came up behind him unawares.

The only person who was not particularly pleased to see Katie Bell back at school was Dean Thomas, because he would no longer be required to fill her place as Chaser. He took the blow stoically enough when Harry told him, merely grunting and

75 POTIONS AND ALCHEMY

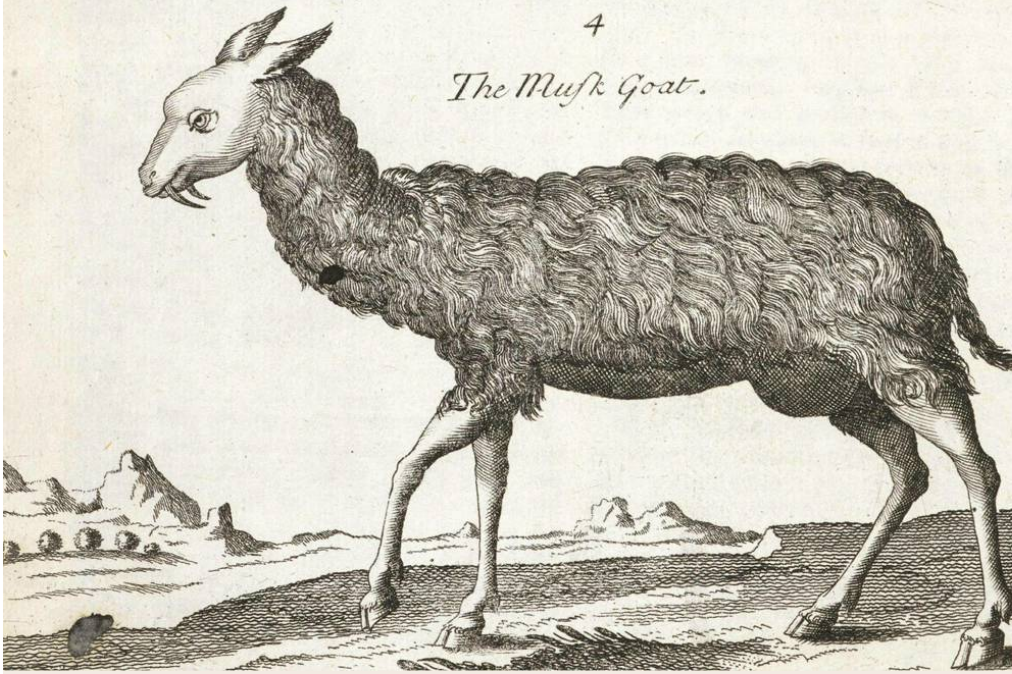
3

The Animal y^t bears y^e Bezoar
or y^e Bezoar Goat.



4

The Musk Goat.



PIERREPOMET, *ACOM*

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(LONDON,
1725)
British
Library

77

THE BEZOARGO

A
T
In
his
very
first
Potions
lesson,
Professor
Snape
asked
Harry
Potter,

“where
would
you
look
if
I
told
you
to
find
me
a
bezoar?”
Bezoars

are
a
mass
of
undigested
fiber
formed
in
the
stomach
of
animals,
and
were

once
believed
to
be
an
antidote
to
poison.
They
have
been
found
in
the

guts
of
cows
and
even
elephants,
but
mostly
they
come
from
the
“bezoar
goat.”

Bezoars were first introduced into medieval Europe by Arab physicians. Although doubts were sometimes

cast
over
their
properties,
the
demand
continued
well
into
the
18th
century.
Wealthy
collectors

spent
considerable
sums
to
acquire
the
best
“stones,”
which
were
kept
in
elaborate
cases.

According to A *Compleat History of Druggs*, first published in French in 1694, the

medicinal
strength
of
the
bezoar
depended
on
the
animal
that
produced
it.
“Bezoar
Stones

taken
from
Cows,”
for
instance,
“have
nothing
near
the
good
Qualities”
of
the
true

bezoar
goat.
On
the
other
hand,
a
mere
two
grains
of
“the
Bezoar
that

is
found
in
Apes”
will
have
a
far
greater
effect
than
that
of
a

mere
goat.
In
The
Half-Blood
Prince,
Harry
put
his
learning
to
good
effect.
In

his
copy
of
Advanced
Potion-Making,
Harry
had
noticed
the
instruction,
“Just
shove
a
bezoar

down
their
throats.”
He
did
exactly
that
when
Ron
Weasley
drank
some
poisoned
mead,

thereby saving his friend's life.

POTIONSANDALCHE

M
Y

78

“There are lots of interesting stories and anecdotes about bezoars. Scrapings of

the
stone
were
swallowed
in
an
attempt
to
cure
a
range
of
illnesses.

Repelling
poison
may
not
have
been
such
a
stretch,
as
ingesting
the
stone

would
likely
cause
vomiting.”

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K
Curator
POTIONSANDALCHEMY

ABEZOARSTONEINAG

OLDFILIGREECASE

Science

Museum

“BLIMEY, ITW

ASLUCKYYOUT

HOUGHTOFABE

ZOAR ,, SAID G

EORGEINALOW

VOICE • “LUCK

YTHEREWASON

EINTHEROOM,

”SAIDHARRY’

WHOKEPTTURN

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ANDSONTHELI

TTLESTONE.

POTTERANDTHEHA

LF - BLOODPRINCE

MONTH·OF·Y·COLRICK
E·IS·TE·LAST·OF·Y·RED·AND·Y·BEGINING·TO·PVT·AWAYE·Y·DED·Y·ELEXER·VIT
Be ware and hereof be wyse :-

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The
Ripley
Scroll
is
the
name
given
to
a
mystical
alchemical

treatise
that
features
a
series
of
verses
about
the
Elixir
of
Life.
The
scroll

takes its name from George Ripley, a canon at Bridlington Priory in Yorkshire and

a
skilled
alchemist.
Ripley
had
reportedly
studied
alchemy
in
Italy
and
at
the
University

of
Louvain
in
modern-day
Belgium.
He
subsequently
wrote
a
book
on
how
to
make

the Philosopher's Stone, known as *The Compound of Alchymy*. This manuscript is based on

Ripley's teachings, and stretches almost six meters in length. It features beautiful illustrations of

dragons,
toads,
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Beinecke Rare Book and Manuscript Library, Yale University
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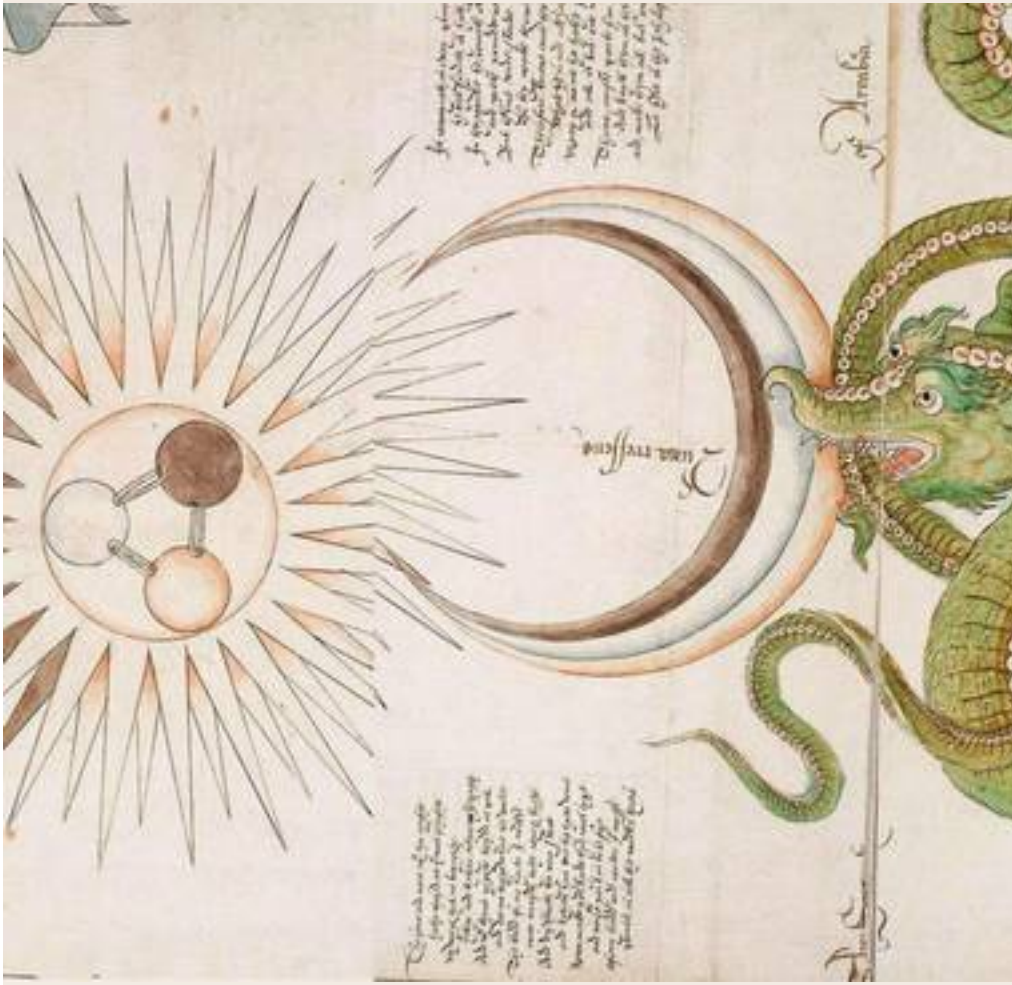

and
a

winged
bird
captioned,
“The
Bede
of
Hermes
is
mi
name,
eting
mi
wines
to

make
me
tame.”
At
the
head
of
the
scroll
is
a
robed,
bearded
figure

holding
an
alchemical
vessel.
Inside
two
figures
can
be
seen
lifting
up
the
so-called

“Book
of
Philosophy.”
“Ver
y
few
people
have
seen
the
Ripley
Scroll
in

its
fullest
extent,
simply
because
it
is
such
an
enormous
document.
The
manuscript

in
its
entirety
is
full
of
symbolism—richly
decorated
with
creatures
and
motifs
that

represent the alchemical process.”

JULIANHARRI

SON

Lead Curator

"

THERIPLEYS

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Beinecke Rare Book and Manuscript Library, Yale University
!

82

THE ANCIE

NTSTUDYO

FALCHEMY

ISCONCER

NEDWITHM

AKING THE

SORCERER

'SSTONE,

A L E G E N D A

RYSUBSTA

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NGPOWERS

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OPRODUCE

STHEELIX

IROFLIFE

’WHICHWI

LLMAKETH

EDRINKER

IMMORTAL

POTTERANDT

HESORCERER'SSTONE

P

OTIONSANDALCHEMY

83

SPLENDORSOL

I
S
Perhaps
the
most
beautiful
of
all
illuminated
manuscripts
about
alchemy,
this

book contains the work known as *Splendor Solis* or "Splendor of the Sun." The

authorship
is
unknown,
but
it
has
often
been
attributed
in
error
to
Salomon
Trismosin,

a
man
who
claimed
to
have
used
the
Philosopher's
Stone
to
conquer
old
age.

This
page
shows
an
alchemist
holding
a
flask
filled
with
a
golden
liquid.
A

black
scroll
emerges
out
of
the
flask,
inscribed
with
the
words
“*Eamus*
quesitum
quatuor

elementorum naturas,"
Latin
for
"Let
us
ask
the
four
elements
of
nature."
"The splendid

gold
border
on
this
page
is
equally
as
impressive
as
the
portrait
in

the
center.
The
frame
has
been
painstakingly
decorated
with
pictures
of
flowers,
birds,

and
animals—among
them
a
peacock,
a
stag,
and
an
owl.”
J
U
L
I

ANHARRISON

Lead Curator

POTION

S
A
N
D
A
L
C
H
E
M
Y

Eamus cum
Quesitum Quasuor
Elementorum
Sublimatis

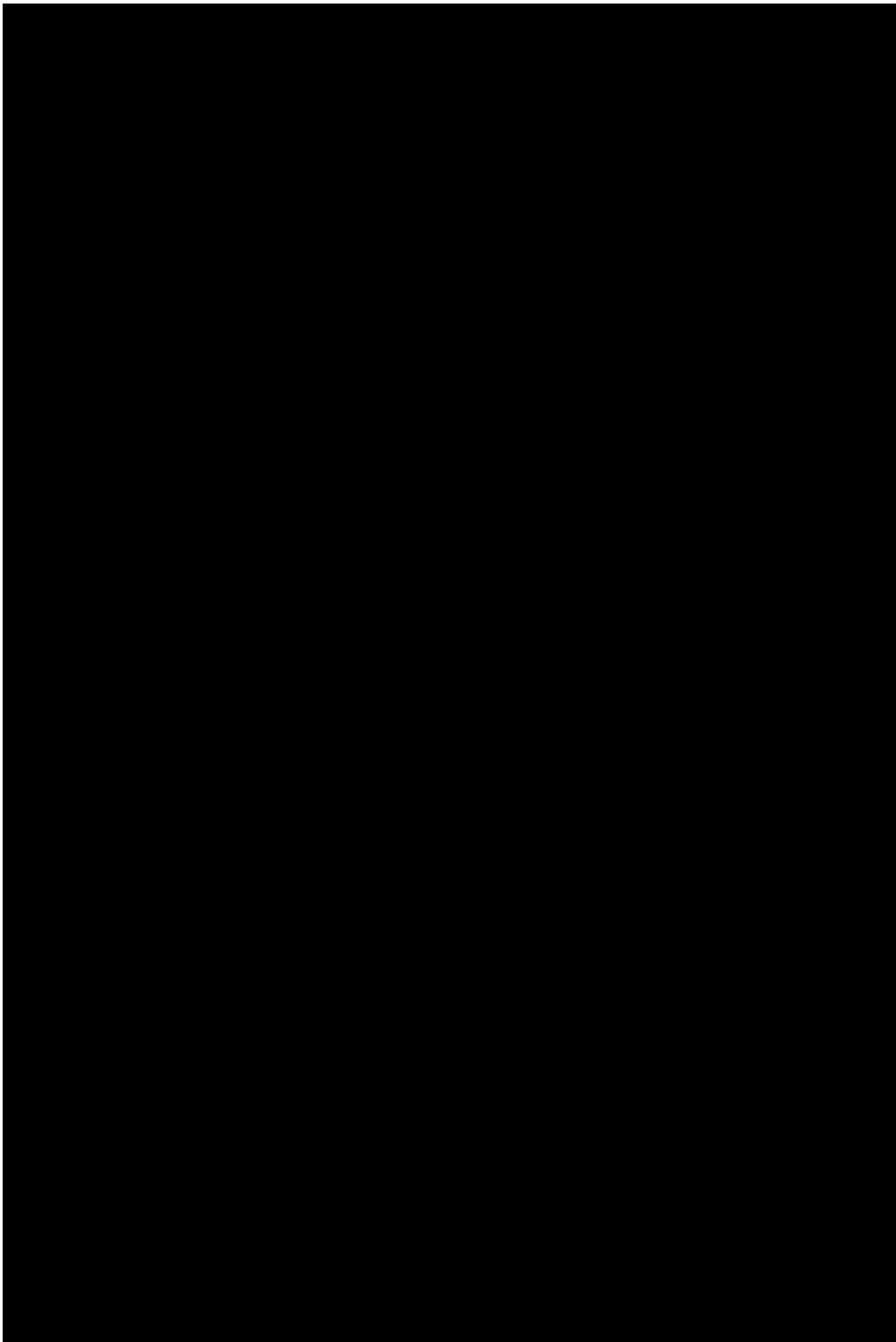
84

SPLENDORSOLIS

(GERMANY, 1582)

British Library

POTIONS AND ALCHEMY



85

BOOK OF THESE

VENCLIMES

Abû
al-Qâsim
Muhammad

ibn Ahmad al-‘Irâqî was an author of books on alchemy and magic, and lived in

Egypt in the 13th century. His *Book of the Seven Climes* is the earliest

known
study
focused
wholly
on
alchemical
illustrations.
This
picture
was
supposedly
taken
from
a

“Hidden Book” attributed to Hermes Trismegistus, a legendary sage-king of ancient Egypt, believed to

have
mastered
the
secrets
of
alchemy
and
recorded
them
in
hieroglyphs
on
the
walls

of tombs. Al-‘Irâqî gave each element an alchemical interpretation, but in fact

this
illustration
holds
no
such
meaning!
Unbeknownst
to
al-‘Irâqî,
the
picture
actually
depicts
an

ancient
monument
erected
in
memory
of
King
Amenemhat
II,
who
ruled
Egypt
around
1922–1878

B.C.E.

ILLUSTRATIONOFTH

EALCHEMICALPROCES

S’INABÛAL - QÂSIMAL

-‘IRÂQÎ ’KITÂBAL-A

QÂLÎ MAL-SAB‘ AH(BO

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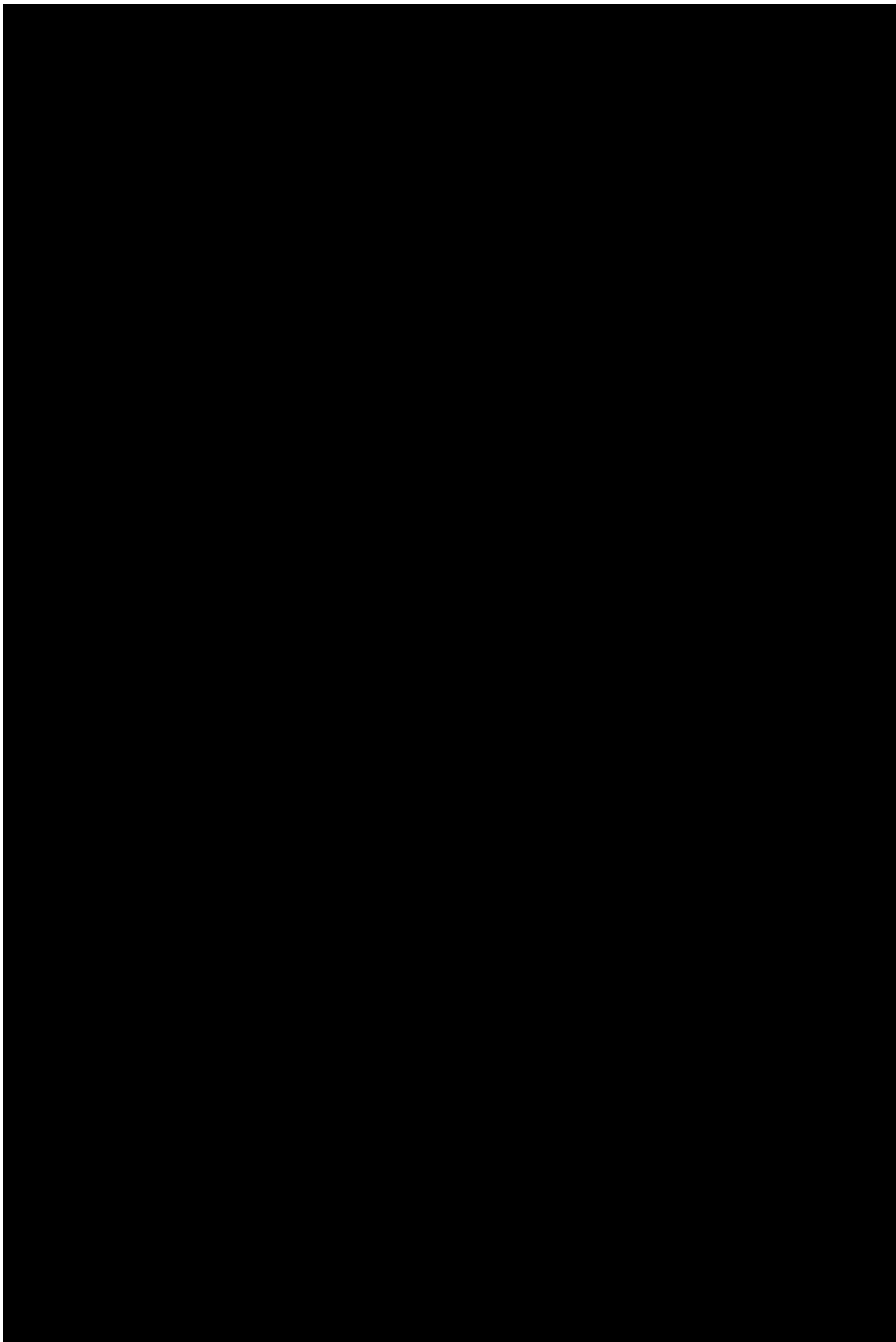
POTIONS AND ALCHEMY



هذا مما رمزه الحكيم هرمس المثلث بالحكمة المتوج بالنبوة في الصحف المكنون

التصوير في جميع الطبايع في العمل الاول بالتدبير الروحاني

86
POTIONSANDALCHEMY

87

NICOLAS FLAM

EL ’ALCHEMIS

T
In
The
Sorcerer's
Stone,
Harry,
Hermione,
and
Ron
spent
considerable
time
in
the

library
at
Hogwarts
trying
to
identify
a
certain
Nicolas
Flamel.
Eventually,
Hermione
pulled
out

an
old
book
she
had
put
aside
for
a
bit
of
light
reading.
“‘Nicolas

Flamel,'
she
whispered
dramatically,
‘*is*
the
only
known
maker
of
the
Sorcerer's
Stone!'”
According

to
Hermione's
book,
Flamel
was
a
noted
alchemist
and
opera-lover,
aged
665,
who
lived

quietly
in
Devon
with
his
wife,
Perenelle.
Eventually,
he
agreed
with
his
friend
Albus

Dumbledore
that
the
Sorcerer's
Stone
should
be
destroyed.
Flamel
and
his
wife
had
“enough

Elixir
stored
to
set
their
affairs
in
order”
before
finally
being
laid
to
rest.

In
reality,
Flamel
spent
his
life
in
medieval
Paris
and
was
a
landlord,
sometimes

said
(incorrectly)
to
have
been
involved
in
the
book
trade.
The
watercolor
illustration
pictured

shows
a
memorial
to
the
Holy
Innocents
commissioned
by
Nicolas
and
Perenelle,
with
the

Flamels
praying
at
the
top
beside
two
saints.
At
his
reputed
death
in
1418,

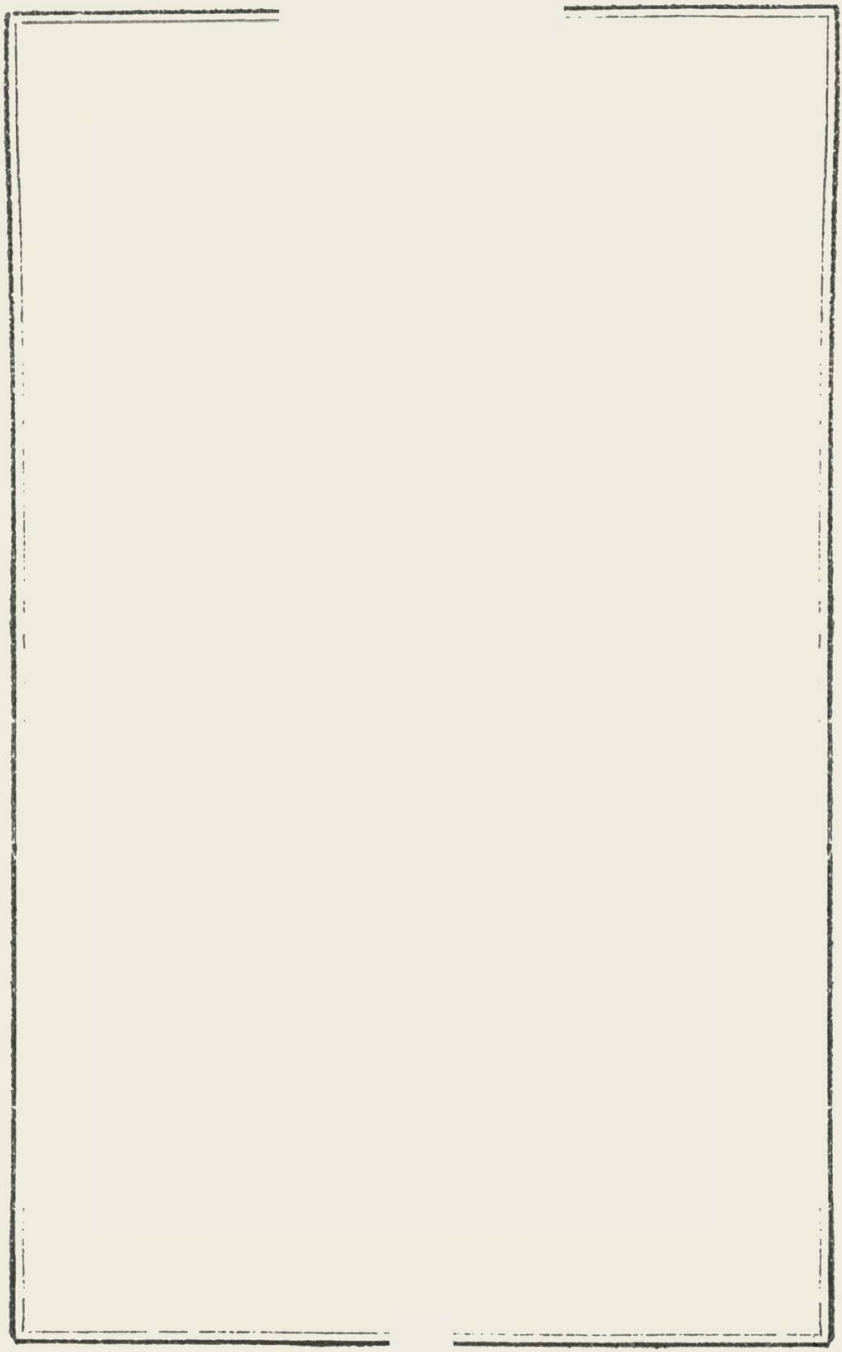
he
was
buried
in
the
church
of
Saint-Jacques-de-la-Bouch
in
Paris,
his
grave
marked
by

a
small
tombstone
showing
Christ
flanked
by
Saints
Peter
and
Paul,
along
with
the

Sun
and
the
Moon,
and
the
deceased
lying
below
the
main
inscription,
carved
in

French.

POTIONSANDALCHEMY



Flamel's reputation as an alchemist derives ultimately from posthumous accounts of his life.

According to these 16th- and 17th-century legends, Flamel had a prophetic dream that led

him
to
discover
a
rare
manuscript
revealing
the
true
composition
of
the
Philosopher's
Stone

(known as the Sorcerer's Stone in the American editions of the Harry Potter novels).

First published in Germany in 1735, the *Uraltes Chymisches Werck* ("Age-Old Chemical Work"), reputedly

by
the
rabbi
Abraham
Eleazar,
claimed
to
be
a
translation
of
this
lost
text.

In
the
picture
that
follows,
a
serpent
and
a
crowned
dragon
form
a
circle,

head-to-tail.
This
is
a
common
alchemical
illustration,
which
symbolizes
the
unification
of
materia
(primary

matter) with *spiritus universalis* (the universal spirit). This unification was considered essential in the

creation
of
the
Stone.
“Nicolas
Flamel
is
a
fascinating
character—an
intersection
in
history

between
myth,
legend,
and
the
magic
of
Harry
Potter.
Almost
ever
ything
we

knew
about
him
was
incor
rect.
The
real
Flamel
wasn't
an
alchemist,
yet

after
his
death
this
fantastical
stor
y
somehow
rose
up
around
his
name.”

JULIAN HARRISON

Lead Curator

POTIONSANDALCHEMY

n
NICOLAS FLAMEL
ET
PERENELLE SA FEMME

THE WATERCOLORILL

USTRATIONPICTURE

DSHOWSAMEMOIROFN

ICOLASFLAMELANDH

ISWIFE(FRANCE,18

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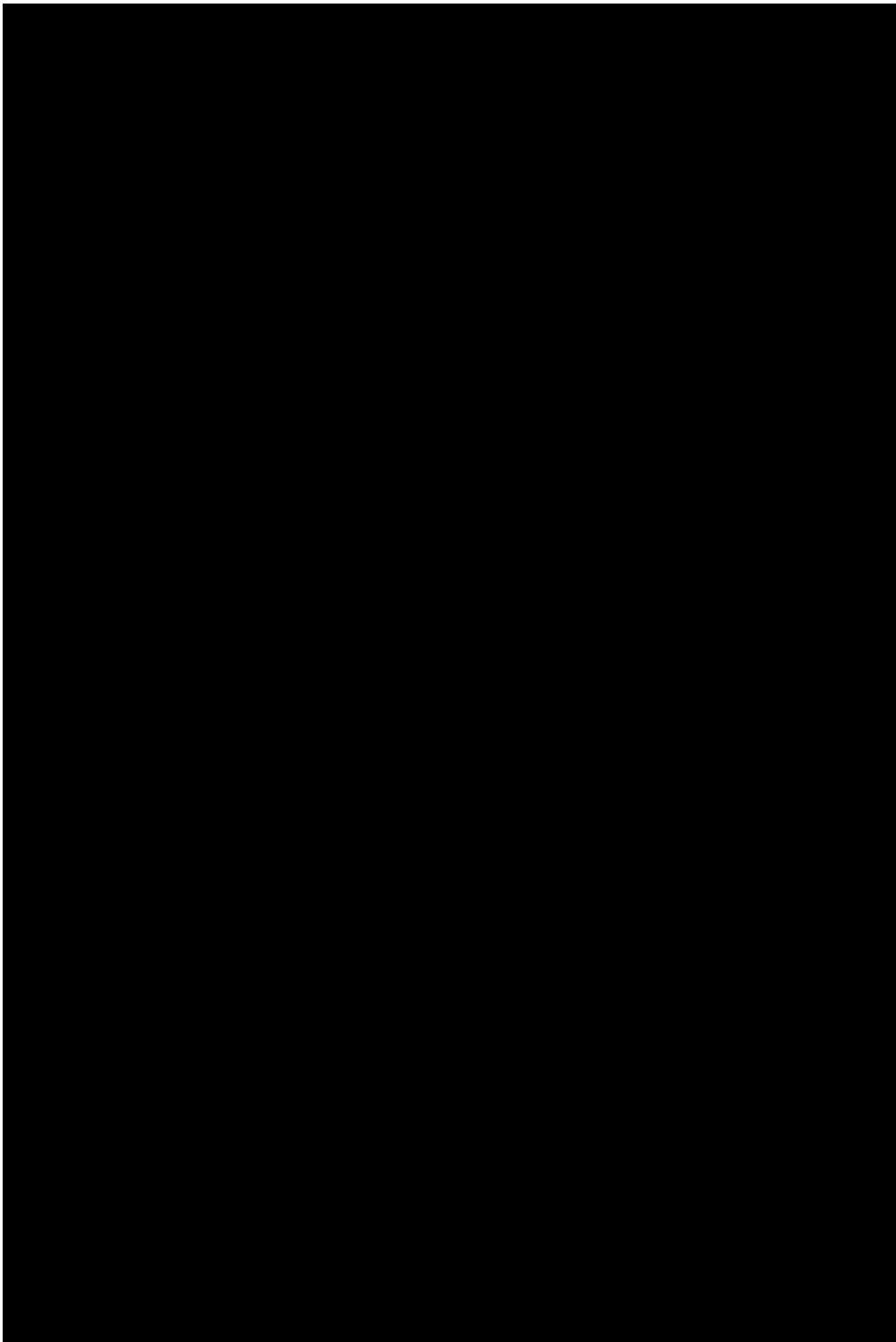
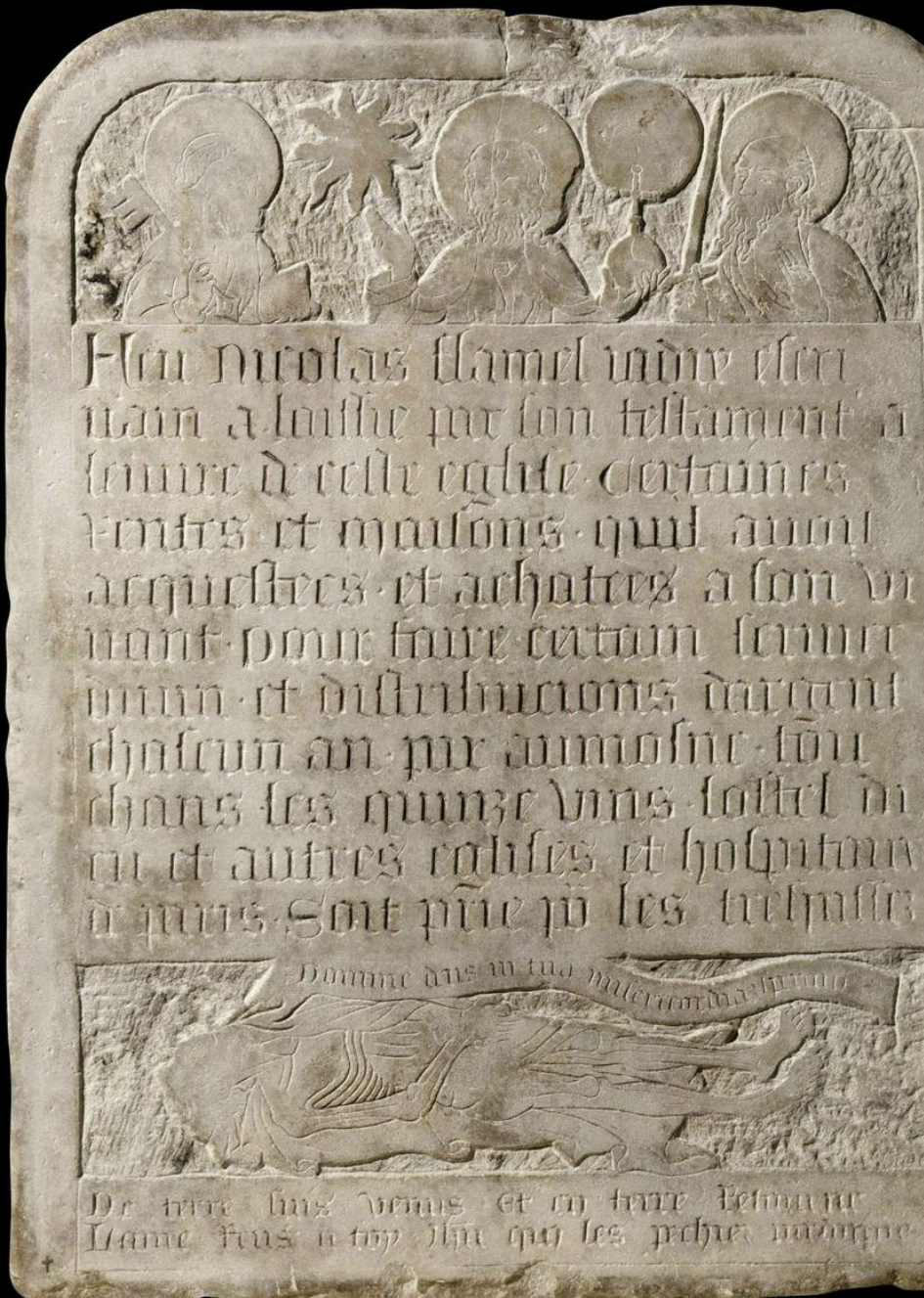
British Library




Heu Nicolas flamel iadiz escri
uain a laissie par son testament a
seruire de ceste eglise certaines
rentes et maisons quil auoit
acquestees et achatees a son vi
uant pour faire certain seruice
diuin et distribucions dargent
chascun an par aumosne tou
chans les quinze vins sostel di
eu et autres eglises et hospitaux
de paris Soit prie pour les trehassez
Domine deus in tua misericordia sperauit
De terre suis venus et en terre retourne
Dame reus a toy Ihu qui les pechiez mordonne

TOMBSTONE OF NICOL

ASFLAMEL(PARIS,1

5TH CENTURY)

Musée national du Moyen Âge,

Paris

91

“Although scholars continue to debate whether the work is genuine and question

whether Eleazar even existed, the ‘Age-Old Chemical Work' nevertheless attempts to show how

to
make
the
Philosopher's
Stone.”
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Curator
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TERALL,T

OTHEWELL

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EDMIND,D

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GREATADV

ENTURE.”

PROFESSOR DUMBLEDORE, HARRY POTTER AND THE SORCERER'S STONE

POTIONSANDALC

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(ERFURT, 1735)
British Library
P

OTIONSANDALCHEMY

[redacted]

ALL IS LOST

In this

satirical
engraving,
the
seated
alchemist
uses
tongs
to
grasp
a
crucible
in
one
hand

while
with
the
other
he
drops
a
coin
(his
last?)
into
another
vessel.
Behind

him,
his
wife
searches
for
a
coin
in
her
empty
purse,
while
their
three

unruly
children
scramble
in
an
empty
larder
above
and
a
fool
fans
the
flames

in
a
brazier.
At
the
right,
a
heavily
robed
scholar
reads
instructions
from
a

manual
inscribed
Alghe-Mist,
a
pun
in
Flemish
on
the
word
“alchemist”,
meaning
“all
is

lost.”
Through
the
window
is
a
vignette
showing
the
destitute
alchemist,
his
wife,
and

their
three
children
entering
the
poorhouse.
Philip
Galle
based
this
engraving
on
a
1558

drawing by Pieter Bruegel. In Bruegel's day, alchemy was a recurrent theme in Dutch

and
Flemish
genre
painting.
The
print's
Latin
inscription
is
probably
an
impossible
riddle
just

like
the
quest
for
the
Philosopher's
Stone.

P
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DEBENT IGNARI RES FERRE ET POST OBRIARI QVATVOR INSERTA NATVRIS IN NVBE REFERTA
IVS LAPIDIS CARI VILIS SED DENIQ EARI NVLLA MINERALIS REI EST VBI PRINCIPALIS
VNICA RES CERTA VILIS SED VBIQ REFERTA SED TALIS QVALIS REPERITVR VBIQ LOCALIS.

94

PHILIPGALLE, AFT

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HEELDER, *THE ALCHE*

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(ANTWERP, AFTER 1558)
Metropolitan Museum of Art
POTIONS

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Clauiger ad ſuperos triplici conſtricta catena
Tergemini Alcides pertrahit ora canis.

Marcus Sadder execud.

95

POTIONSANDALCHEMYAEG

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S
(1600–1627)
Metropolitan
Museum
of
Art

96
POTIONS AND ALCHEMY
GU

ARDINGTHEGA

T
E
S
In
Greek
mythology,
Cerberus
is
a
monstrous
three
-
headed

dog
that
guards
the
gates
of
the
Underworld
and
prevents
dead
souls
from
escaping.

Cerberus
is
primarily
known
for
his
capture
by
Hercules.
Descending
into
Hades
and
capturing

the
mythical
canine
is
the
final
and
most
daunting
of
Hercules's
twelve
Labors.
In

Sadeler's engraving, the strongman Hercules wears his characteristic lion-skin, the prize he garnered from

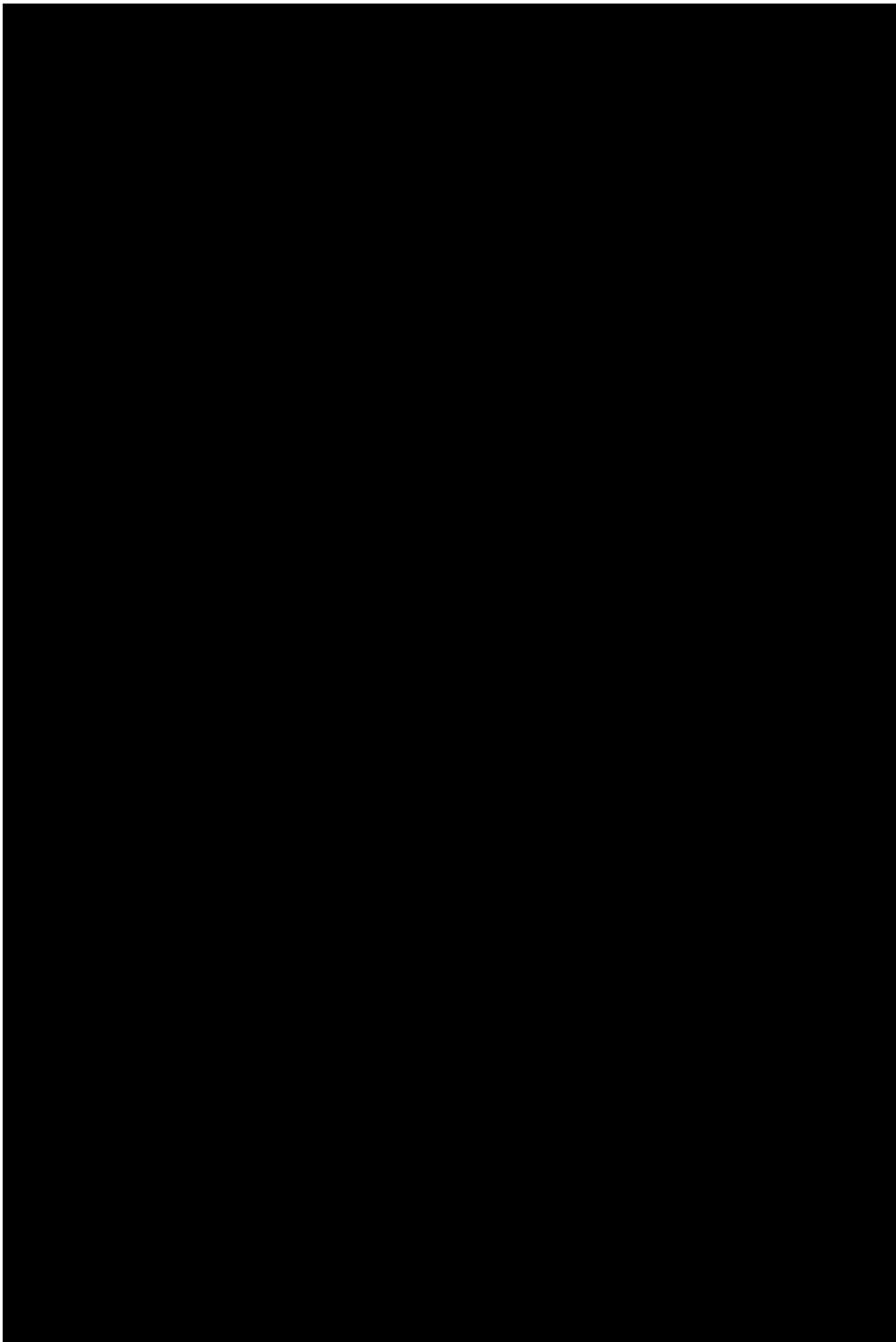
his
first
Labor,
the
slaying
of
the
Nemean
Lion.
Holding
a
club
in
one

hand
and
three
chains
leashing
the
trio
of
snarling
heads
in
the
other,
he

drags
Cerberus
away
from
the
licking
flames
at
the
entrance
to
Hades.
After
his

harrowing
of
Hell,
Hercules
delivers
the
horrific
hound
to
Eurystheus,
king
of
Argos
and

supervisor
of
his
twelve
Labors,
after
which
he
returns
the
monster
to
the
Underworld.



97

SEEING FLUFF

Y
In
this
original
drawing
by
J.K.
Rowling,
Neville,
Ron,
Harry,
Hermione,
and
“Gary”

(later
renamed
Dean
and
cut
from
this
scene)
are
faced
with
a
terrifying,
huge

three-headed dog. Each student has a detail appropriate to their character—note Neville's bunny pajamas,

Ron's freckles, and Hermione's large front teeth. This early drawing shows us how the

characters might have appeared in the author's mind. Originally designed to be part of

Chapter Seven, “Draco's Duel,” this scene eventually became Chapter Nine and was renamed “The

Midnight Duel.” Only Hermione has the composure to spot that “Fluffy” is guarding a

trapdoor, leading Harry to realize that they have found the hiding place of Hagrid's

mysterious package from Gringotts vault 713.

“**SEE?**”

SAIDHERMION

E

,

WHENHARRY

ANDRONHADFI

NISHED. “THE

DOGUSTBEGU

ARDINGFLAME

L'SSORCERER

'SSTONE!IBE

THE ASKEDDUM

BLEDORETOKE

EPITSAFEFOR

HIM, BECAUSE

THEY' REFRIE

NDSANDHEKNE

WSOMEONEWAS

AFTERIT.THA

T'SWHYHEWAN

TEDTHESTONE

MOVEDOUTOFG

RINGOTTS!”

POTTERANDTHESORC

ERER' SSTONE **POTIONSAN**

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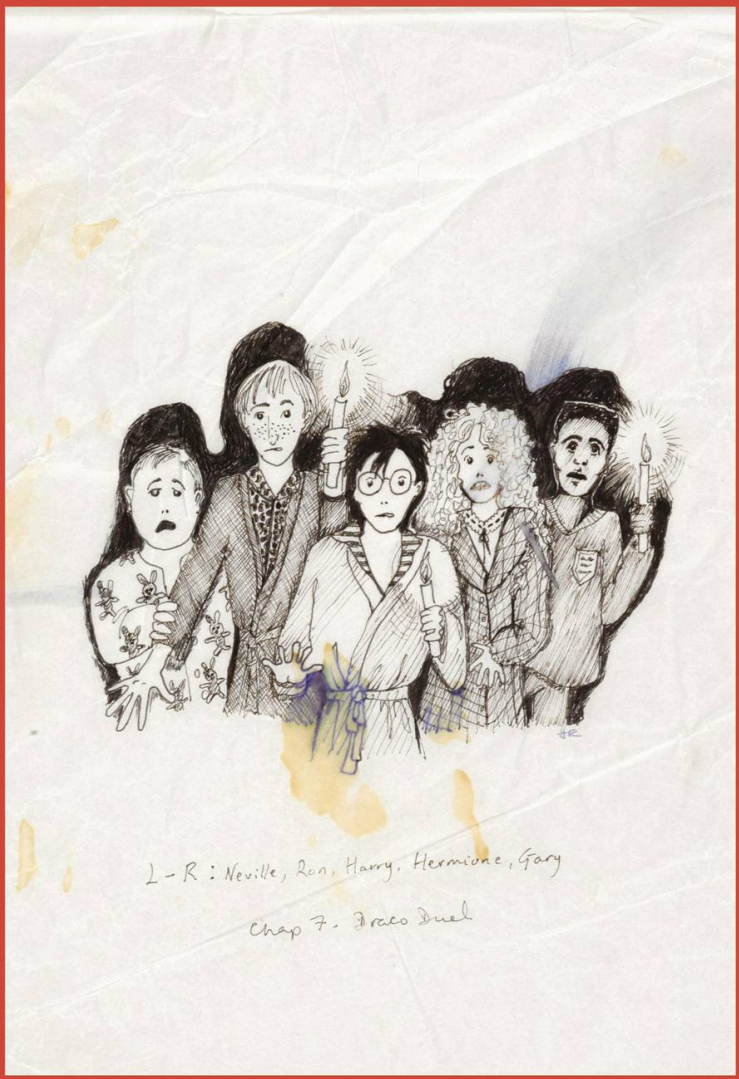

L – R : Neville, Ron, Harry, Hermione, Gary

Chap 7 - Draco Duel

PEN AND INK DRAWING

OF HARRY ANDHIS FRI

ENDSBYJ.K.ROWLIN

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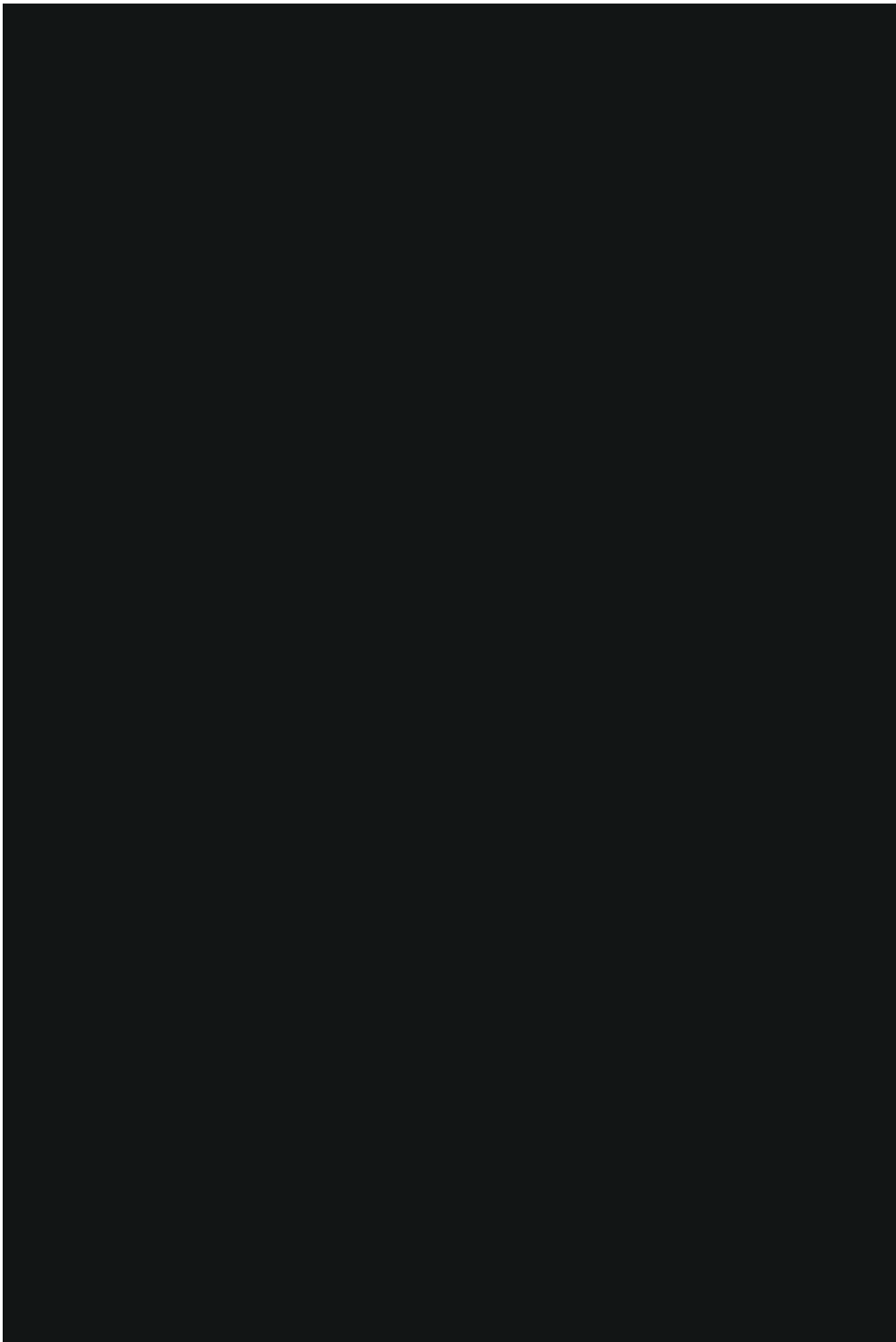
J.K.
Rowling



FLUFFY BY JIM KAY

Bloomsbury

100

THE YWER

ELOOKIN

GSTRAIG

HTINTOT

HEEYESO

FAMONST

ROUSDOG

’ADOGTH

ATFILLE

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LESPACE

BETWEEN

CEILING

ANDFLOO

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YELLOWI

SHFANGS

HARRY POTTER AND THE SORCERER'S STONE

POTIONSANDA

L
C
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M
Y

101

QUIRRELLAND

THESORCERER

'
S
S
T
O
N
E
This
handwritten
draft
of
“The

Man with Two Faces", Chapter Seventeen of *The Sorcerer's Stone*, shows J.K. Rowling's writing

in
ballpoint
pen
on
unlined
paper.
While
you
can
see
some
small
deletions
in

the
text,
much
of
the
dialogue
in
this
early
draft
remains
the
same
as

the
published
text.
On
discovering
that
Professor
Quirrell
was
behind
the
attempts
to
steal

the
Sorcerer's
Stone,
not
Snape
as
he
had
suspected,
Harry
is
given
this
defiant

line:
“You
haven't
got
the
stone
yet
[
...
]
Dumbledore
will
be
here

soon.
He'll
stop
you.”
This
and
Quirrell's
next
line
were
cut
during
the
editorial

process,
in
which
the
confrontation
was
reorganized.
In
the
published
version,
Quirrell
discloses
that

he
had
let
the
troll
into
the
school
immediately
after
he
had
bound
Harry

in
ropes.
“J.K.
Rowling
has
expressed
how
much
she
loves
writing
dialogue,
and

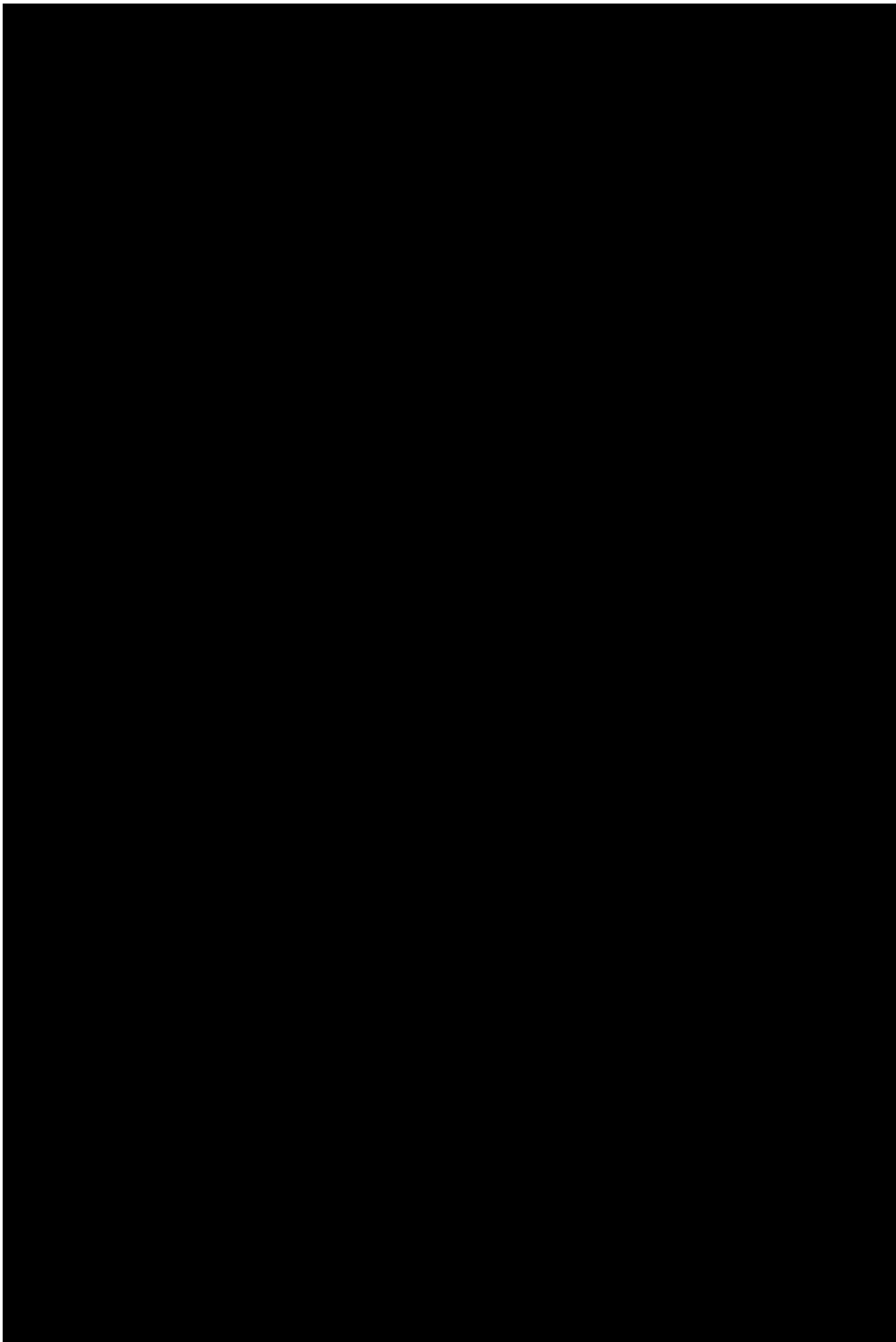
this
draft
shows
how
small
changes
in
dialogue
can
have
a
powerful
effect

on characterization.”

JOANNA NORLEDGE

Curator

POTIONSANDALCHEMY



Chapter Seventeen

The Man with Two Faces.

It was Quirrell.

"You!" said Harry.

Quirrell smiled, and his face wasn't twitching at all.

"Me," he said calmly.

"But I thought – Snape –"

"Severus?" Quirrell laughed and it wasn't his usual quivering treble either, but cold and sharp. "Yes, Severus does seem the type, doesn't he? So useful to have him snooping around like an overgrown bat. Next to him, who would suspect me? P – p – poor st – st – stuttering ~~Mr~~ P – P – Professor Quirrell."

"But he tried to kill me –"

"No, no, no," said Quirrell. "I was trying to kill you. Your friend Miss Granger accidentally knocked me over as she rushed to set fire to Snape. It broke my eye contact with you. Another ~~few~~ few seconds and I'd have got you off that broom. I'd have managed it before then if Snape hadn't been muttering a counter-curse, trying to save you."

"He was trying to save me?"

"Of course," said Quirrell coolly. "Why do you think he wanted to referee your next match? He was trying to make sure I didn't do it again. Funny, really... he needn't have bothered. I couldn't do anything with Dumbledore watching. All the other teachers thought Snape was trying to ~~to~~ stop Gryffindor winning, he did make a fool of himself... ~~and he needn't have bothered~~ and what a waste of time, when ~~in the end~~ after all that I'm going to kill you ~~now~~ tonight."

Quirrell snapped his fingers. Ropes sprang out of thin air and wrapped themselves tightly around Harry.

"Now, you wait there, Potter, while I examine his interesting mirror –"

It was only then that Harry realised what was standing behind Quirrell. It was the Mirror of Erised.

"You haven't got the stone yet –" said Harry desperately. "Dumbledore will be here soon. he'll stop you –"

"For someone who's about to die, you're very talkative, Potter," said Quirrell, feeling his way around the Mirror's frame. "This mirror is the key to finding the stone, it won't take me long – and Dumbledore's in London, I'll be ~~long~~ gone far away by the time he gets here –"

All Harry could think of ~~to~~ was to keep Quirrell talking.

"~~How~~ That troll at Hallowe'en –"

"Yes, I let it in. I was hoping ~~to~~ some foolhardy student would get themselves killed by it, to give me time to ~~get to~~ see what was guarding the stone. Unfortunately, Snape found out. I think

A DRAFT OF *HARRY POT*

TERANDTHESORCERE

R' SSTONE, CHAPTER

SEVENTEEN, HANDWR

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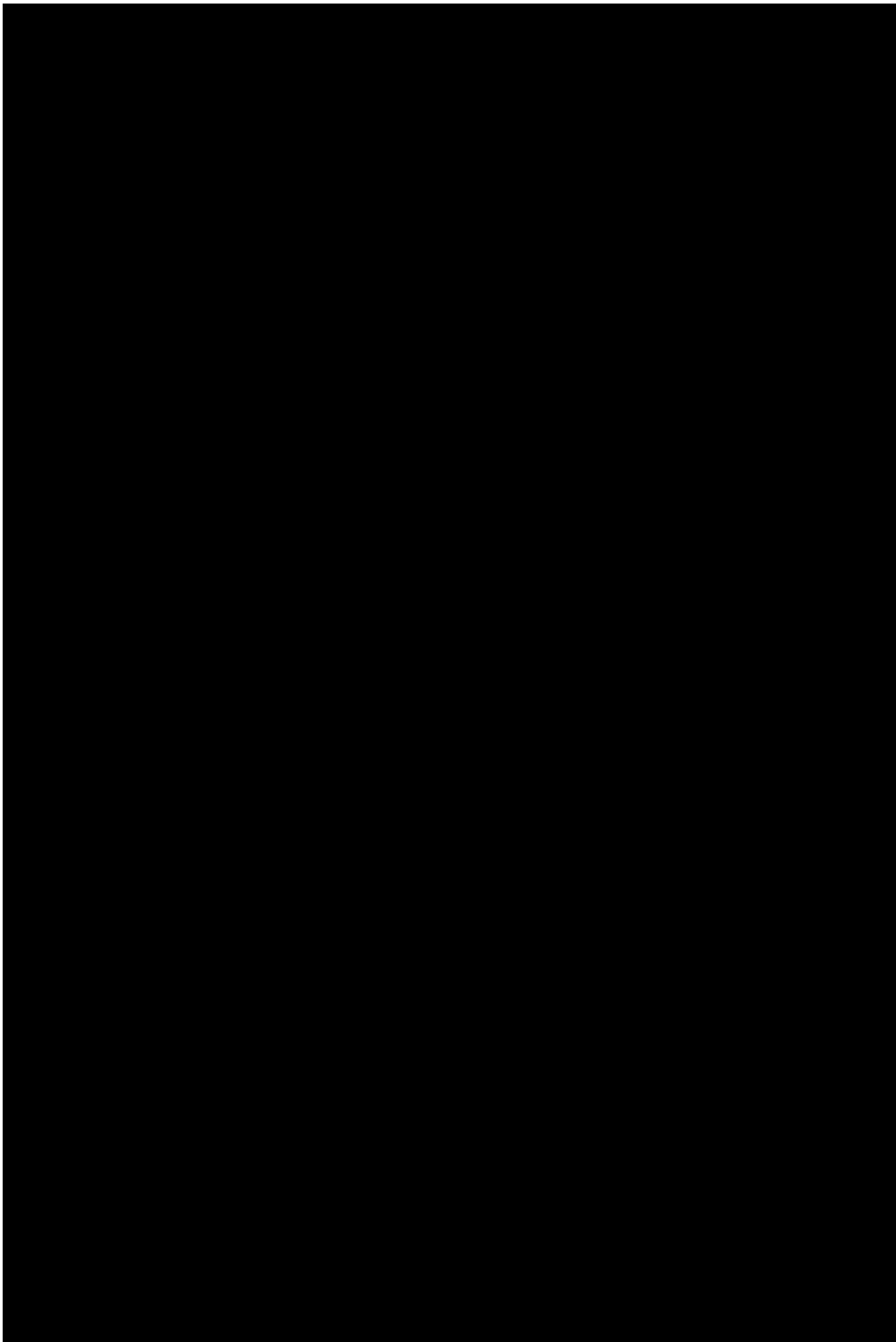

that ghost with his head hanging off the loose head tipped him off. Snape came straight to the third floor corridor to head me off ... and you didn't get killed by the troll! That was why I tried to finish you at the Quidditch match — but blow me if I didn't fail again."

Quirrell rapped the Mirror of Erised impatiently.

"Dratted thing ... trust Dumbledore to come up with something like this ..." He stared hungrily into the mirror. "I see the stone," he said. "I'm presenting it to my Master ... but where is it?"

He went back to feeling his way around the mirror.

B A sudden thought struck Harry's mind was racing. at this moment,"

"What I want more than anything else in the world he thought, "is to find the stone before Quirrell does. So if I look in the mirror, I should see myself finding it — which means I'll see where it's hidden. But how can I look without him realising what I'm up to? & I've got to play for time ..."

"I saw you and Snape in the forest," he blurted out.

"Yes," said Quirrell idly, walking around the mirror to look at the back. "He was angry with me. Trying to find out how far I'd got. He suspected me all along. Tried to frighten me — as though he could scare me, when I had Lord Voldemort behind me on my side."

"But Snape always seemed to hate me so much —"

"Oh, he does," Quirrell said casually. "Heavens, yes. He was at school Hogwarts with your father, didn't you know? They loathed each other. But he didn't want you dead."

"And that warning burned into my head —"

"Yes, that was me," said Quirrell, now feeling the Mirror's clawed feet. "I heard you and Weasley in my class, talking about Philosopher's Stones. I thought you might try and interfere. Stupid. Pity you didn't heed my warning, isn't it? Curiosity has led you to your doom, Potter."

"But I heard you a few days ago, Sobbing — I thought Snape was threatening you —"

For the first time, a spasm of fear flitted across Quirrell's face.

"Sometimes —" he said, "I find it hard to follow my Master's instructions — he is a great man and I am weak —"

"You mean he was there in the classroom with you?" Harry gasped.

"He is with me wherever I go," said Quirrell softly. "I met him when I travelled round the world, a foolish young man, full of ridiculous ideas about good and evil. Lord Voldemort showed me how wrong I was. There is no good and evil. There is only power, and those too weak to seek it ... since then, I have served him faithfully, though I have let him down many times. He has had to be very hard on me." Quirrell shuddered suddenly. "He does not forgive mistakes easily. When I failed to steal the stone from

Dragontea. a'. serpentaria. a'. ascl
. a'. colubraria ul' imperina a'. auricul
nina. a'. iacis. a'. luf uocant.
. Draco magnus.

CHAPTER 3

HERBOLOGY

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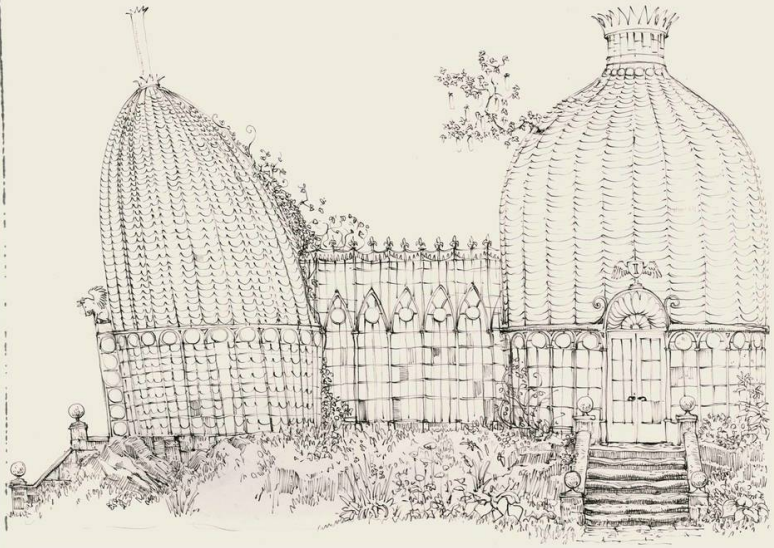

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HARRY POTTER AND THE CHAMBER

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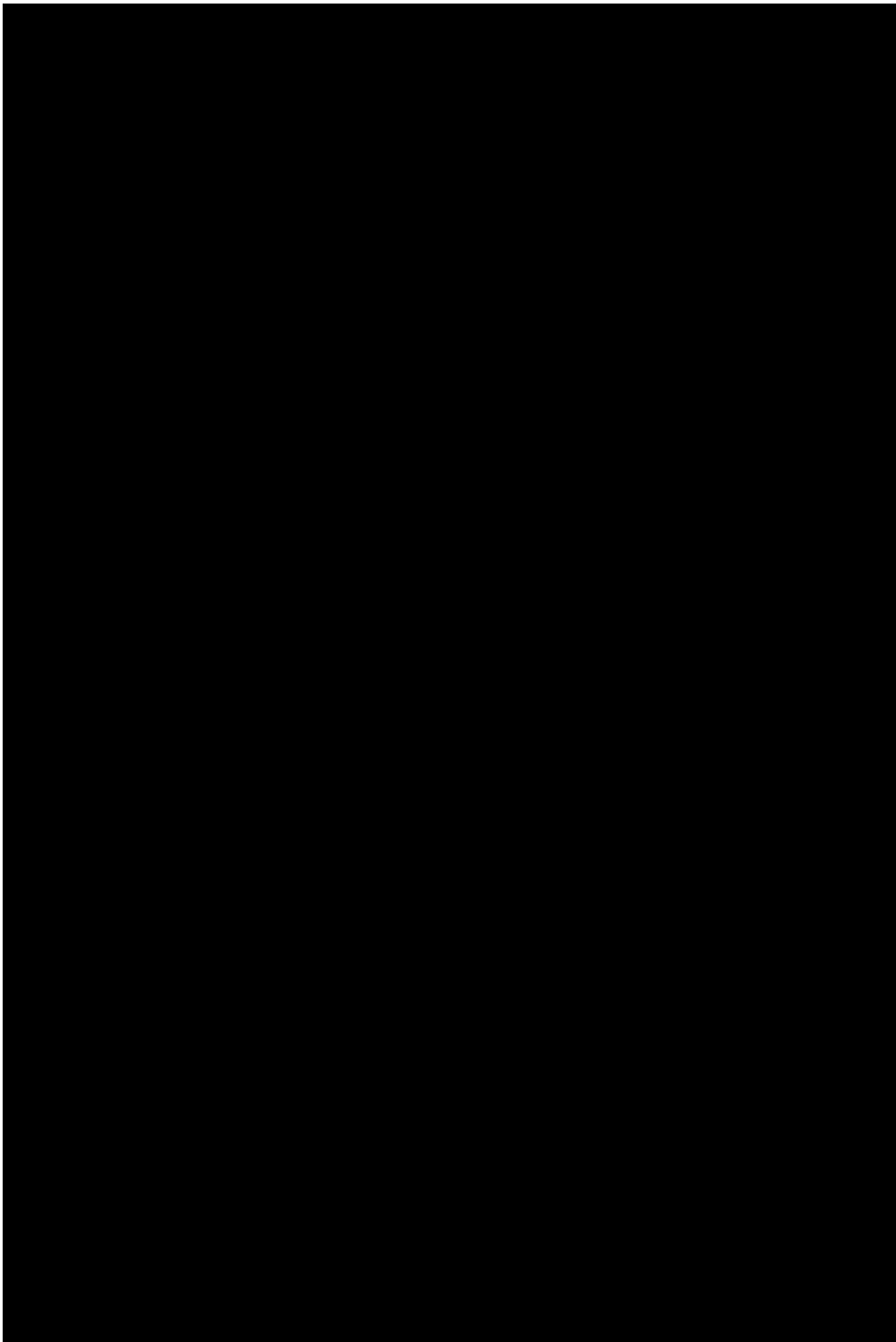


HOGWARTS

Herbology classes at Hogwarts

took
place
in
the
greenhouses
on
the
castle
grounds.
This
is
a
meticulous
drawing

by
Jim
Kay
of
one
of
the
Herbology
greenhouses,
showing
the
structural
sections
and

glass panels. The artist once worked at Kew Gardens in London, where the Palm

House, the Temperate House, and the Alpine House proved good sources of inspiration for

these drawings. They are excellent examples of specialized greenhouses designed to provide varying environments

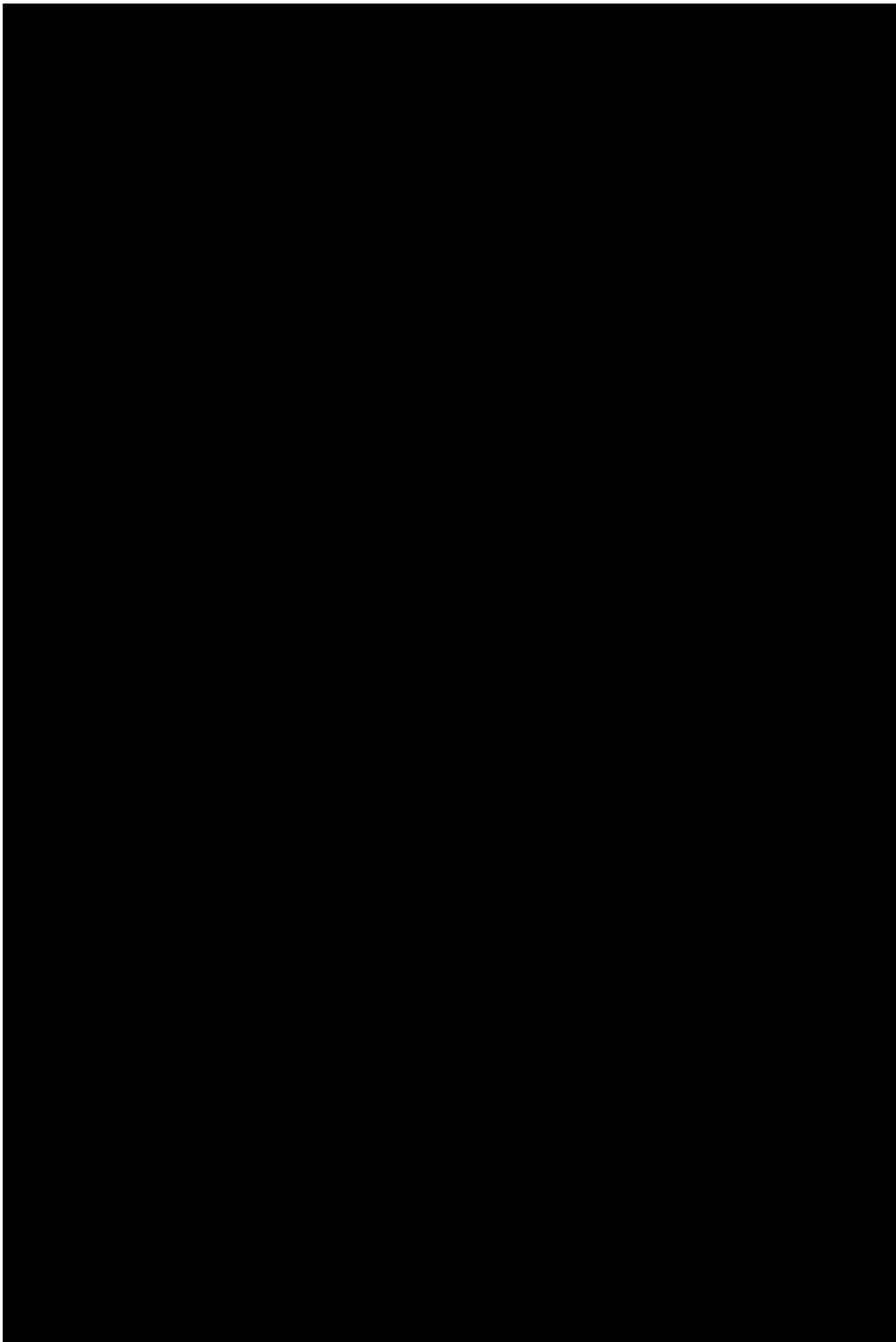
for plants. *“The greenhouses in Kay's vision are clearly designed around the plants'*

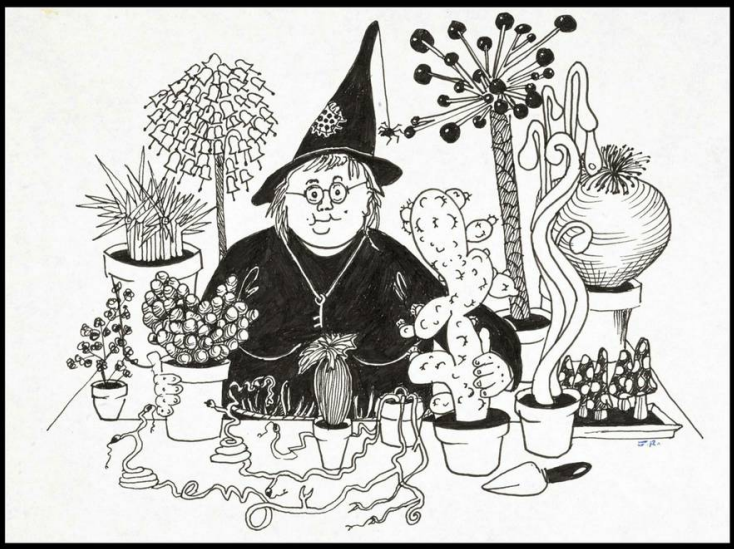
needs—some
hang,
some
will
creep
up
walls,
some
will
grow
in
water,
others

spread out in the shade.”

JOANNA NORL

EDGE *Curator* HERBOLOGY





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J.K.
Rowling

J.K. Rowling's early drawing of Professor Sprout, made eight years before the publication

of *Harry Potter and the Sorcerer's Stone*, shows the character surrounded by the plants

studied in her Herbology class. At Hogwarts, Herbology included the study of normal plants

as
well
as
magical
ones.
Are
the
tendrils
spreading
from
one
of
the
pots

actually sneaky Venomous Tentacula, looking for something to chew on? Professor Sprout herself is

pictured in her witch's hat, with a spider hanging from its tip, handy for

keeping
her
greenhouses
free
from
plant-eating
insects.

HERBOLOGY

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When seeking inspiration for naming her herbs and

potions, J.K. Rowling used the herbal of the apothecary Nicholas Culpeper. The book was

first published in 1652 as *The English Physician*. It has subsequently appeared in over

a
hundred
editions,
and
was
the
first
medical
book
to
be
published
in
North

America. Culpeper's herbal provides a comprehensive list of native medicinal herbs, indexed against specific

illnesses,
and
prescribes
the
most
effective
forms
of
treatment
and
when
to
take
them.

Culpeper
was
an
unlicensed
apothecary,
disliked
by
the
medical
profession,
who
jealously
guarded
their

monopoly to practice medicine in London. He came into conflict with the College of

Physicians,
and
in
1642
was
apparently
tried,
but
acquitted,
for
practicing
witchcraft.

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HARRY POTTER AND THE SORCERER'S STONE

HERBOLOGY

CULPEPER's

ENGLISH PHYSICIAN;

AND COMPLETE

HERBAL.

TO WHICH ARE NOW FIRST ADDED,

Upwards of One Hundred additional HERBS,

WITH A DISPLAY OF THEIR

MEDICINAL AND OCCULT PROPERTIES,

PHYSICALLY APPLIED TO

The CURE of all DISORDERS incident to MANKIND.

TO WHICH ARE ANNEXED,

RULES for Compounding MEDICINE according to the True SYSTEM of NATURE:

FORMING A COMPLETE

FAMILY DISPENSATORY,

And Natural SYSTEM of PHYSIC.

BEAUTIFIED AND ENRICHED WITH

ENGRAVINGS of upwards of Four Hundred and Fifty different PLANTS,

And a SET of ANATOMICAL FIGURES.

ILLUSTRATED WITH NOTES AND OBSERVATIONS,

CRITICAL AND EXPLANATORY.

By E. SIBLY, Fellow of the Harmonic Philosophical Society at PARIS; and Author of the Complete ILLUSTRATION of ASTROLOGY.

HAPPY THE MAN, WHO STUDYING NATURE'S LAWS,
THROUGH KNOWN EFFECTS CAN TRACE THE SECRET CAUSE. DRYDEN.

LONDON:
PRINTED FOR THE PROPRIETORS, AND SOLD BY GREEN AND CO. 176, STRAND.
MDCCLXXXIX.

“Culpeper was concerned with informing the less

educated members of society, and so he wrote in English rather than the

traditional Latin.”

ALEXANDERLOCK

Curator

CULPEPER'S ENGLIS

HPHYSICIAN;ANDCO

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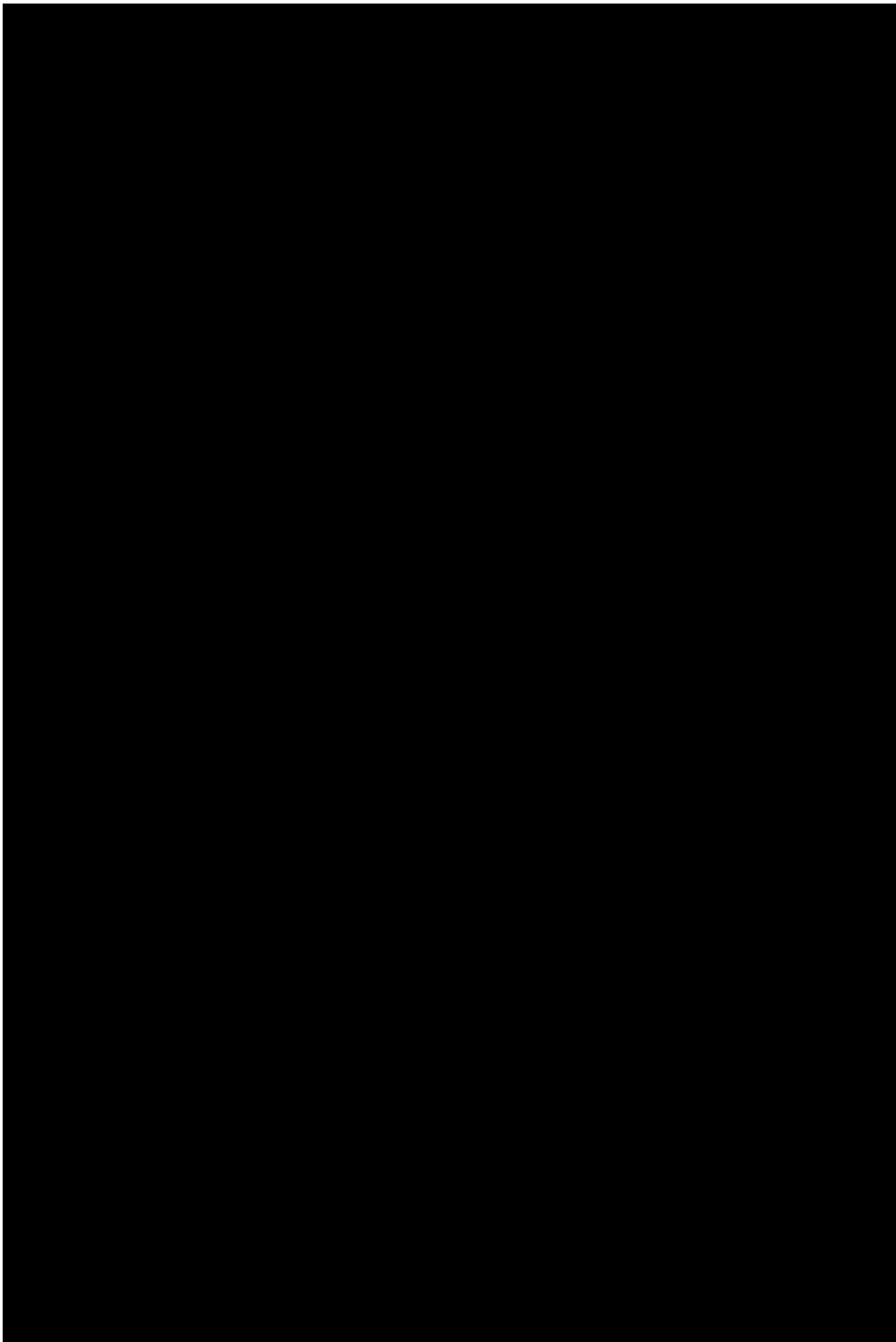

GARDENING IMPLEME

NTSMADEFROMANTLE

RANDBONE

The Museum of Witchcraft and Magic, Boscastle

112

MAGICALGARD

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Herbology is a mandatory subject taken by all students

at
Hogwarts,
reflecting
the
importance
of
plants
to
magic,
medicine,
and
herbal
lore.
These

gardening
implements,
made
from
bone
and
antler,
were
used
by
practitioners
of
magic
specifically

for
sowing
and
harvesting
plants.
It
was
essential
that
these
tools
were
formed
entirely

from
natural
resources
so
they
did
not
corrupt
the
plants
being
harvested.
The
materials

also
had
symbolic
importance.
Tools
shaped
from
antlers,
which
rise
upward
above
the
head,

were
considered
to
connect
the
Earth
with
the
higher
spirit
world.
As
antlers
are

shed
and
regrown
annually,
they
symbolize
the
magic
of
regeneration
and
renewal.
“Tools
like

these
have
been
used
for
thousands
of
years.
Many
plants
are
harvested
not

only
for
their
medicinal
qualities,
but
for
their
alleged
supernatural
powers—in
such
cases,

the
rituals
involved
in
gathering
them
are
extremely
important.”
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THE CHAMBER OF SECRETS

HERBOLOGY

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What
was
one
of
the

most
effective
remedies
for
snakebite?
This
12th-century
manuscript
advises
the
afflicted
to
seek
out

two
plants
known
as
Centauria
major
and
Centauria
minor.
The
“greater”
and
“lesser”
centaury

were named after the ancient Greek centaur Chiron. In Greek mythology, Chiron was renowned

as
a
physician,
astrologer,
and
oracle.
Among
his
pupils
was
Asclepius,
the
god
of

medicine
and
healing,
who
had
been
rescued
as
a
baby
and
was
taken
to

Chiron
to
be
reared.
In
this
pen
and
ink
drawing,
Chiron
is
shown
handing

over
the
two
plants
to
the
toga-wearing
Asclepius.
A
snake
can
be
seen
slithering

away
from
under
their
feet.
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Nomen herbe Aspodilos. Omocos. Poliorcis. Alii Buburizu. Itali Albutiu uocant. Alii Rabidion. Alii Asireus. Egyptii Asputh dicit. Punice Afifilor. Romani Albutiu Tusci Ampulatia. Ad dolorē tibiarū ꝑ pedum.

Herba Aspodili sucꝰ cū oleo amigdalino ungues qui dolet mirifice sanat.

Ad iocineris dolorē ut epatis.

Herbe aspolidi radices decoq; cū aqua mulsa pota iocineris dolorē tollit.

Nomen herbe Oxylapatiū. Itali dicit Lapatiū acutū. Alii Idia uocant Romani Rumicē dicit. Alii Rumixcantaritis. Egypti Seme. Si q̄ duritia ī corpore nascit. Herba Lapatiū acutū cū axungia uetē ꝛ pane simul contrita facies q̄si malagma ꝗ īponis mirabilit sanat.

Ad panicula q̄ ī inguine nascit. Herba oxilapatiū contusa de ligno ī ligno sic ut duplo sit herba q̄ axungia facis q̄si malagma ꝗ īponis paniculā apit mirifice ꝗ ꝗ recludit. legis eā omī tēpore.

Nomen herbe Centauria maior. Alii Plectronia uocit. Punici dicit Abussussi. Alii Lymnitis. Prohe Emeracleu. Alii Cironias dicit. Alii Apogirisa. Alii Polidis. Alii Emorcos. Egyptii Antimas. Itali Feltre uocant. Ad eparis dolorē. Herbe Centaurie maioris in uino decocta potui data mirifice auxiliatur. Ad Splenis dolorem.

Herbe Centaurie maior idē cū uino decocta potui data splenē ꝑsa-

FOREWORD

nat nos ipsi experti sumus. Ad uulnera et Canceromata. Herba Centaurie maior contrita & apposita. tumorem fieri non patitur. Ad suggillaciones & liuores. Herbe centaurie suci puncti summe facit. Ad uulnera recentia. Herbe centaurie puluis missus plagas conglutinat. ut eciam carnes coerescant .i. centauria maior in aqua decocta. inde uulnus foueatur. Nomen herbe centauria minor. Omoeos. Illeborites. Pphe. Coraheracleos. Egiptii. Amarach. Daci. Stirsorila. Itali. Febrifugia. Alii. Fel. tre. Romani. Amaritudo. Has herbas duas dicimus cirocentaurum inuenisse & eas asclepio dedisse. unde nomen centauria acceperunt. Nascitur locis solidis & fortibus.

Ad uipere morsum. Herbe Centaurie minore contrita puluis eius aut

FOREWORD

117

HERBOLOGY

DRAGON

AND SERPENT

During the

Middle
Ages,
many
scholars
compiled
manuscripts
for
their
own
practical
use,
recording
and
illustrating

the
properties
of
individual
plants.
This
magnificently
decorated
herbal
was
made
in
Lombardy,
northern

Italy,
around
the
year
1440.
It
was
most
probably
compiled
for
a
wealthy
landowner.

Each
page
has
been
filled
with
lifelike
drawings
of
plants
and
short
notes
explaining

their
names.
On
the
second
page
we
can
see
snakeroot.
The
author
has
recorded

some
of
the
species'
Latin
names
beside
it—“*Dragontea*,”
“*serpentaria*,”
and
“*viperina*”
reveal
the
plant's

ability
to
cure
snakebite.
A
hissing
green
serpent
can
also
be
seen
curling
around

the plant's root. A snarling dragon called in Latin "*Draco magnus*" is perched to

its
left,
painted
with
a
forked
tongue
and
an
elaborately
knotted
tail.
“The
term

‘snakeroot'
is
applied
today
to
various
plants
with
medicinal
qualities,
such
as
plantain.

A
poultice
of
plantain
applied
to
a
wound
is
widely
believed
to
accelerate

the
healing
process.”
JULIANHARRIS

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Curator
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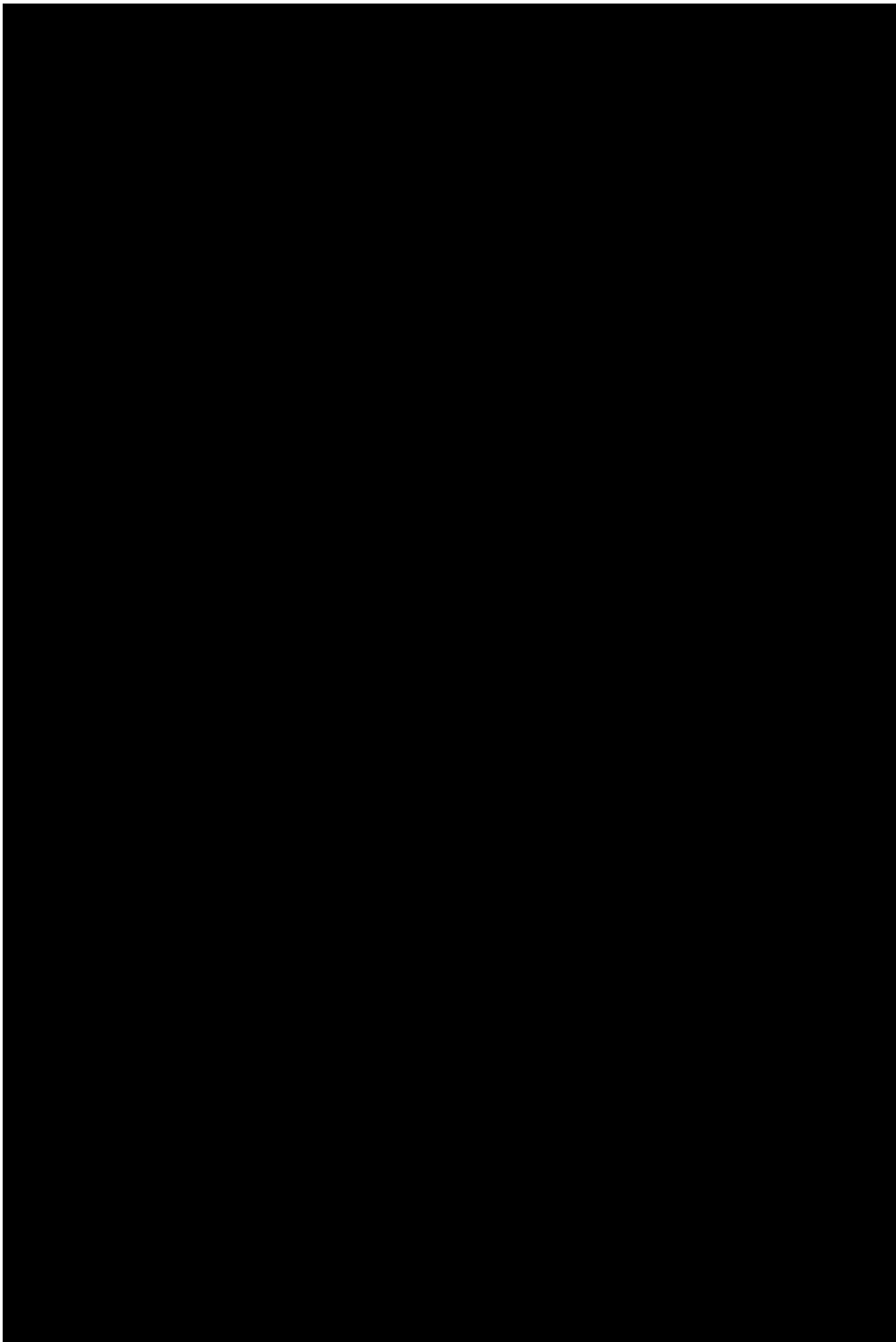
artis. a' arthemidionere. a' bubulcosti
cu. a' epimeron. a' alcaticos. a'
dorcadion elulion. a' tussilla.
rustica. a' emenepha aut elaba.
elfessar.
Dodera. qd̃. dr. corui. q̃.
mlti ypicon dicit. sap̃ nõ.
dicit. uderigi ul' erismõ i.
mlti uellaseu ueza appelat.
Dragantu alio noĩe
algitirã. a' katirta a'
surra. dy tragagãtu.

118
HERBOLOGY

38
Dragontea. a'. serpentaria. a'. asclepias.
. a'. colubraria ul' inperina a'. auricula asi
nina. a'. iacis. a'. luf uocant.
. Draco magnus.

119
HERBOLOGY



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ACURIOUSHER

B
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L
A Curious Herbal is a book with a remarkable history.

This
work
was
illustrated,
engraved,
and
hand-colored
by
Elizabeth
Blackwell
in
order
to
raise

funds to have her husband, Alexander, released from a debtors' prison. The book was

issued
in
weekly
parts
between
1737
and
1739,
and
contained
images
of
500
of

“the most useful plants, which are now used in the practice of physick.” Elizabeth

made
her
drawings
at
Chelsea
Physic
Garden
in
London
and
then
took
her
drawings

to Alexander in prison, where he identified the plants in question. Although the venture

raised enough income to secure Alexander's release, he eventually left for Sweden, where he

was
executed
for
treason,
having
become
involved
in
a
political
conspiracy.
Elizabeth
died
alone

in
England
in
1758.
**A
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THREE WITCHES

SANDTHEFORL

ORNKNIGHTVE

NTUREDFORTH

INTOTHEENCH

ANTEDGARDEN

’WHERERARE H

ERBS ,FRUIT ,

AND FLOWERS

REWINABUNDA

NCEONEITHER

SIDE OF THE SU

NLITPATHS.

THE

TALES OF BEEDLE THE BARD

HERBOLOGY

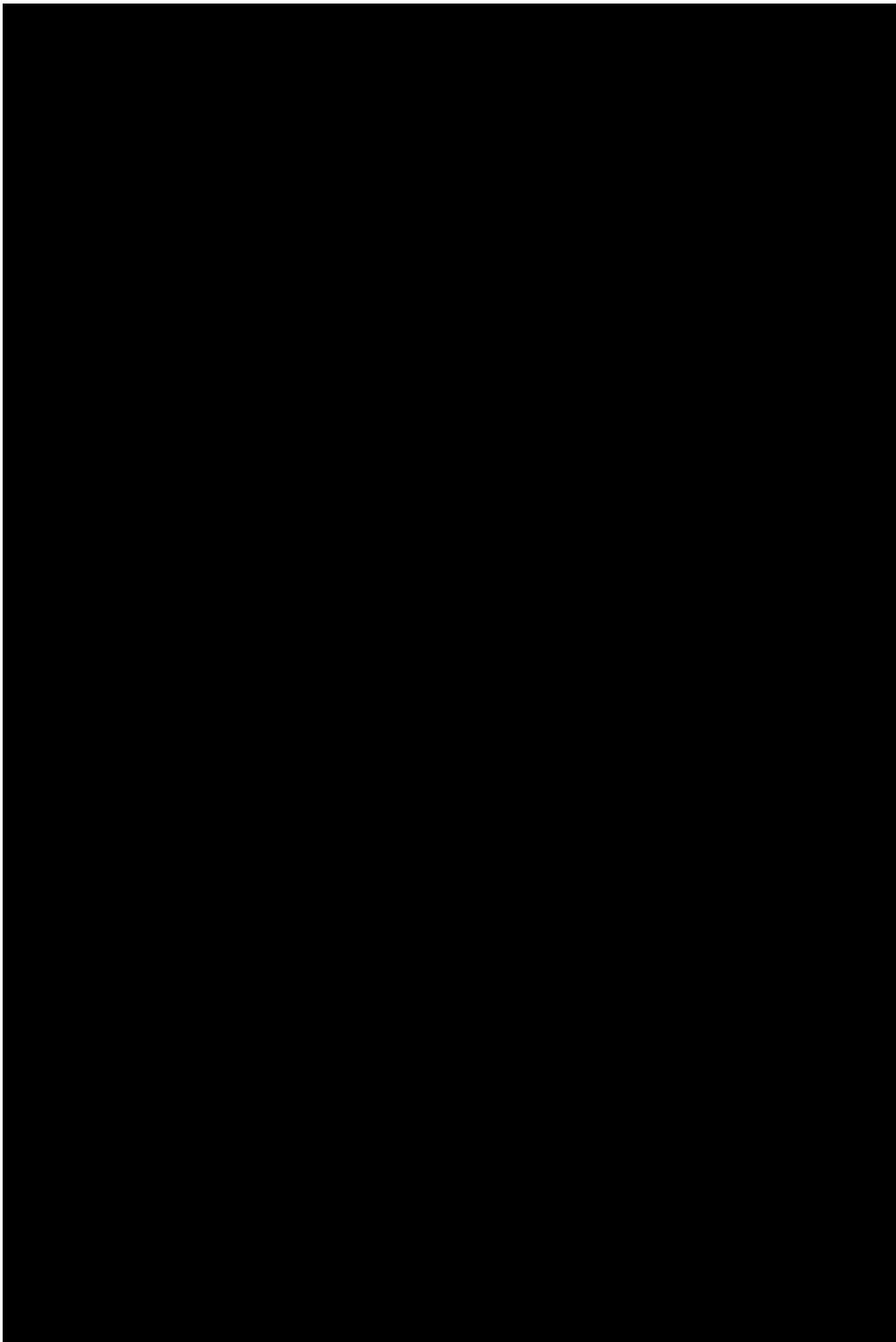

Plate 269.

Dragons

Eliz. Blackwell delin. sculp. et Pinx.

1. Flower.
2. Berries.
3. Ripe Berry.
4. Seed.

Dracontium.

Class 2 gynandria the Stamina growing on the Style or pistil

Order 7 polygamia many Stamina

121

DRACONTIUM, INEL

IZABETHBLACKWELL

’ACURIOUSHERBAL’

CONTAINING FIVE HU

NDREDCUTSOFTHEMO

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ICHARENOWUSEDINT

THE PRACTICE OF PHYS

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(LONDON,
1737–9)
British
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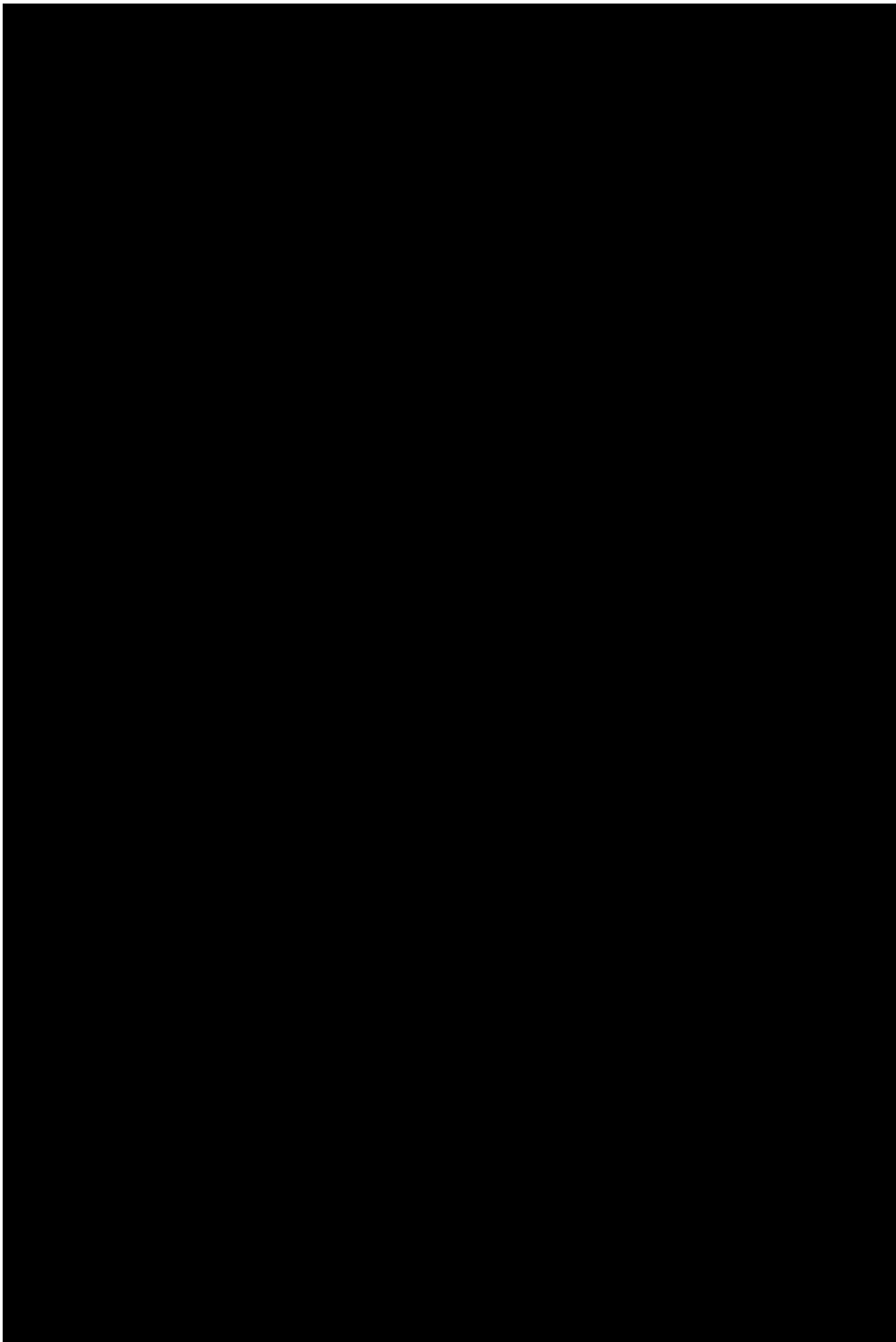


B
A
L
John Gerard was an English herbalist, whose most famous work

was entitled *The Herball or Generall Historie of Plantes*. Gerard maintained his own garden

in Holborn, London. He cultivated all manner of plants there, including exotic specimens such

as
the
recently
discovered
potato.
The
Herball
contains
more
than
1,800
woodcut
illustrations.
Only

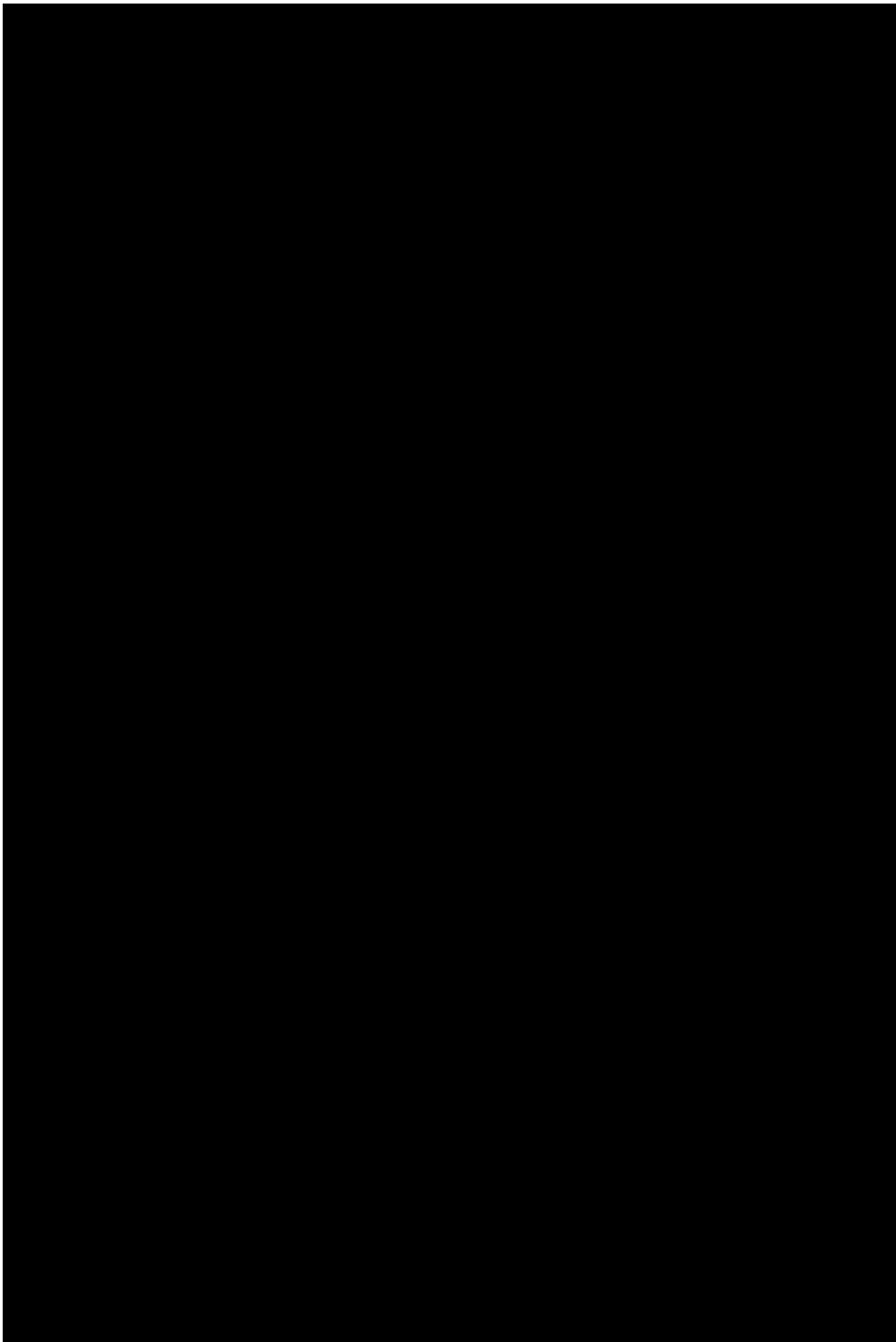
sixteen
of
these
were
actually
original
to
Gerard's
work,
the
remainder
having
been
taken

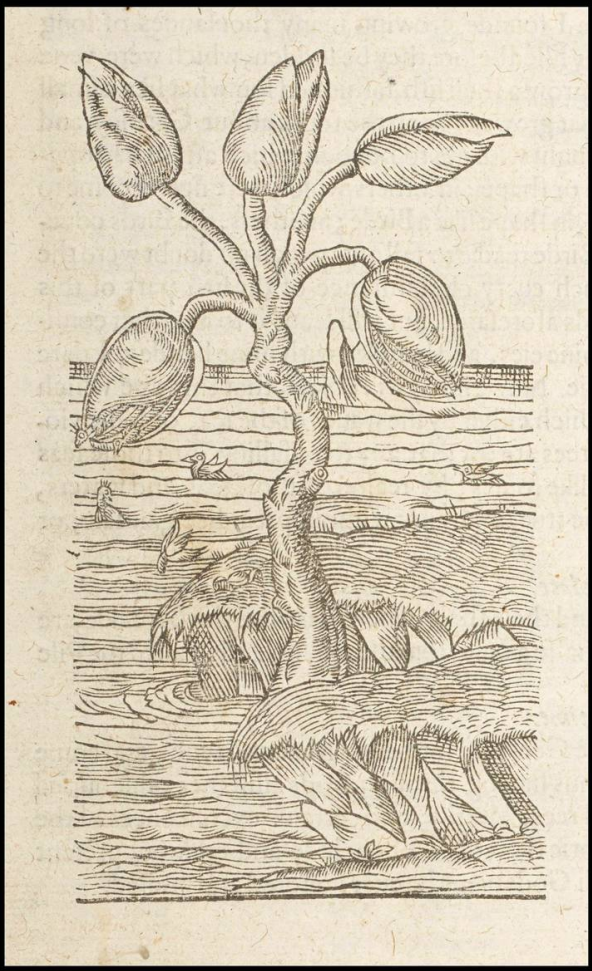
(without
acknowledgment)
from
a
book
printed
in
Germany
six
years
previously.
The
final
woodcut

in
the
book
illustrates
“the
tree
bearing
geese”—a
tree
that
supposedly
grew
goose
embryos

inside
its
fruit.
Gerard
claimed
to
have
seen
one
of
these
in
Lancashire,
England.

HERBOLOGY





123

“

THETREEBEARING

GEESE,” IN *THE HERB*

ALLORGENERALLHIS

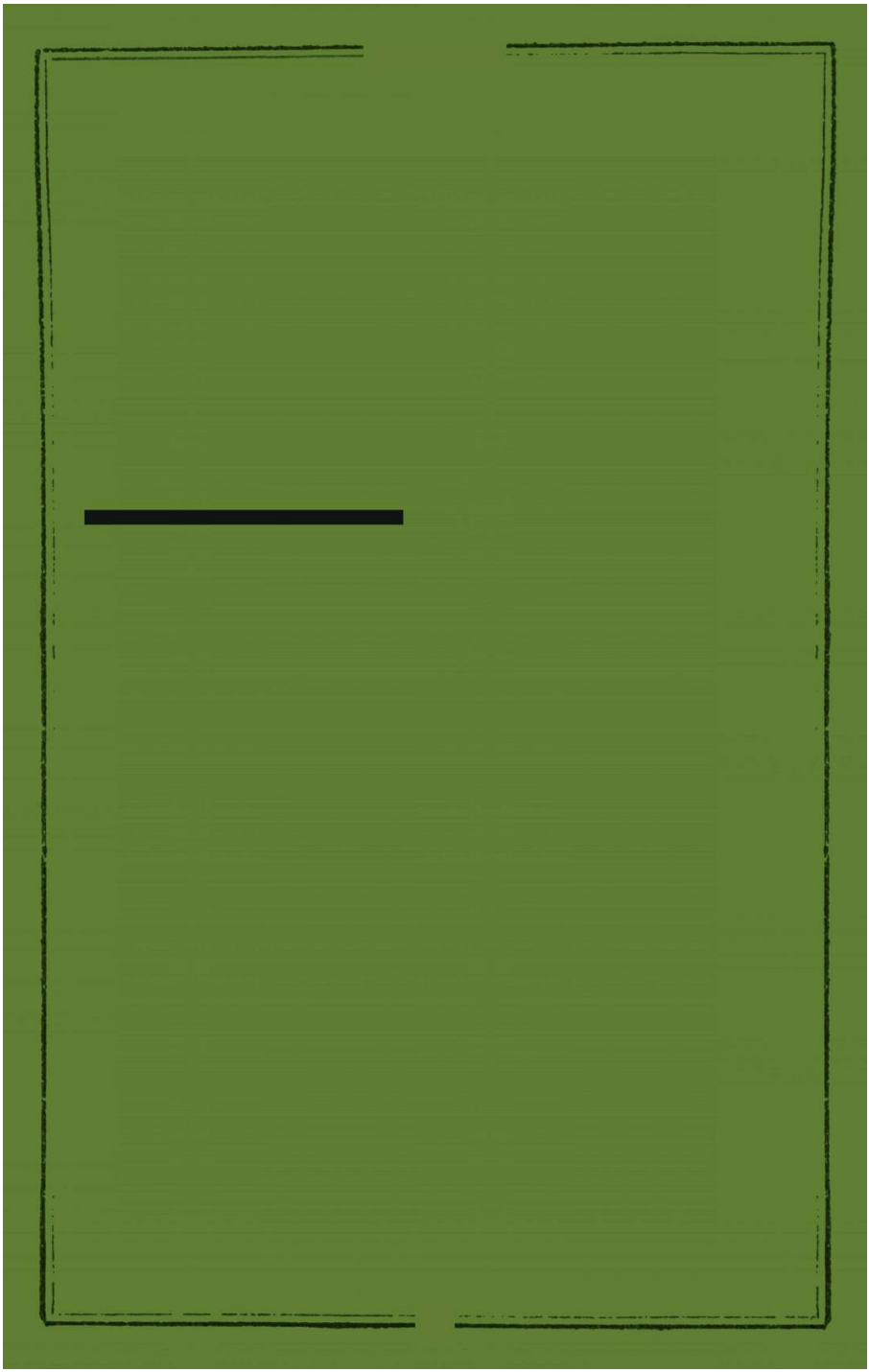
TORIE OF PLANTES.G

ATHEREDBYJOHNGER

ARDEOFLONDON, MAS

TERINCHIRURGERIE

(LONDON, 1597)
British Library
HERBOLOGY



124

HERBOLOGY

DRIED

A
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For
hundreds
of
years,
apothecaries,
professors,

and
ardent
students
of
botany
have
diligently
pressed
and
preserved
plants
in
so-called
“dried

gardens”
or
horti
sicci.
This
practice
allowed
for
the
plants
to
be
studied
and

researched
regardless
of
the
change
of
seasons
or
garden
accessibility.
Around
the
turn
of

the
18th
century—with
new
plant
classification
systems
shaking
scientific
circles—loose-leaf
pages
became
the
preferred

method
of
preserving
plants
and
recording
their
data,
and
allowed
for
rearrangement
and
easy

comparison. The pressed plant on the next page seems to be *Adonis vernalis*, or

fake
hellebore.
Though
the
plant
contains
toxic
substances,
the
aboveground
parts
of
the
plant

have
been
used
in
folk
medicinal
remedies
for
fever
and
intestinal
worms.
In
the

magical
world
of
Harry
Potter,
hellebore
is
a
primary
ingredient
in
the
Draught
of

Peace.

HISHEARTSAN

K • HEHADNOTA

DDEDSYRUPOF

HELLEBORE, B

UTHADPROCEE

DEDSTRAIGHT

TO THE FOURTH

LINEOFTHEIN

STRUCTIONSA

FTERALLOWIN

GHISPOTION

OSIMMERFORS

EVEN MINUTES

HARRY POTTER AND THE ORDER OF THE PHOENIX

Aclonis Bupthalmi flore
radice Hellebori
Helleborus Hippocratis

125

HERBOLOGY

ADONISHEL

LEBORE, IN *CATALOG*

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(POSSIBLY PORTUGA

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The

LuEsther

T.
Mertz
Library
of
the
New
York
Botanical
Garden

III.
Crocus Vernus aureus variegatus.
Helleborus niger flore viride.
II.
Crocus Vernus polyanthos Hortulano.

126

HERBOLOGY

BASILIUS B

ESLER, *HORTUSEYST*

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S
(NUREMBERG, 1713)
The LuEsther T. Mertz Library

of
the
New
York
Botanical
Garden

127

HERBOLOGY

THE GAR

DENOFEICHST

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T
Commissioned
in
1611
by
Johann
Konrad
von
Gemmingen,
Prince
Bishop

of
Eichstätt
in
Bavaria,
the
Hortus
Eystettensis
is
a
magnificent
catalog
of
the
plants

grown in the bishop's palace garden. The book was produced by Basilius Besler, a

botanist
from
Nuremberg,
who
supervised
both
the
garden
and
the
artists
who
drew
the

plants.
This
book
was
a
major
undertaking,
with
the
flowers
having
to
be
illustrated

as
they
bloomed
throughout
the
seasons.
It
contains
367
engravings
and
was
printed
on

the
largest
paper
then
available.
Harry
Potter
may
have
forgotten
the
hellebore
in
his

Draught
of
Peace,
but
it
was
well
known
to
Besler,
who
cultivated
several
varieties

of
the
plant
in
the
garden.
One,
Helleborus
niger
(black
hellebore),
had
been
used

as
a
medicine
since
antiquity,
although
today
it
is
considered
a
poison.

蒟蒻

蒟蒻開寶本草始著錄湖南山中有之雲南園圃尤多根大者重十餘斤形如芋而扁發葶宛似笋籜漸長色黑黃斑駁如染梢開三杈杈上分枝舒葉如芹菜葉春初忽有抽葶上作一長苞小者如錐大者如巨燭而抒上色黑紫深皺內空楞似鋪粉絮蓋其花也花下有跗如斜旗形外駁內赤詭狀可駭旬餘即萎湘中曰鬼芋一曰磨芋滇曰鬼廟又曰軟菜秋冬間採根拭去粗皮磨研成漿煮之用大匕攪和不令成餅俟熟用石灰水點之待凝畫成塊味甘滑其芽又名鬼鼻五六月間以竹竿拍

NDUCAO(CHINA,19T

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British Library

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I L ' S T O N G U E

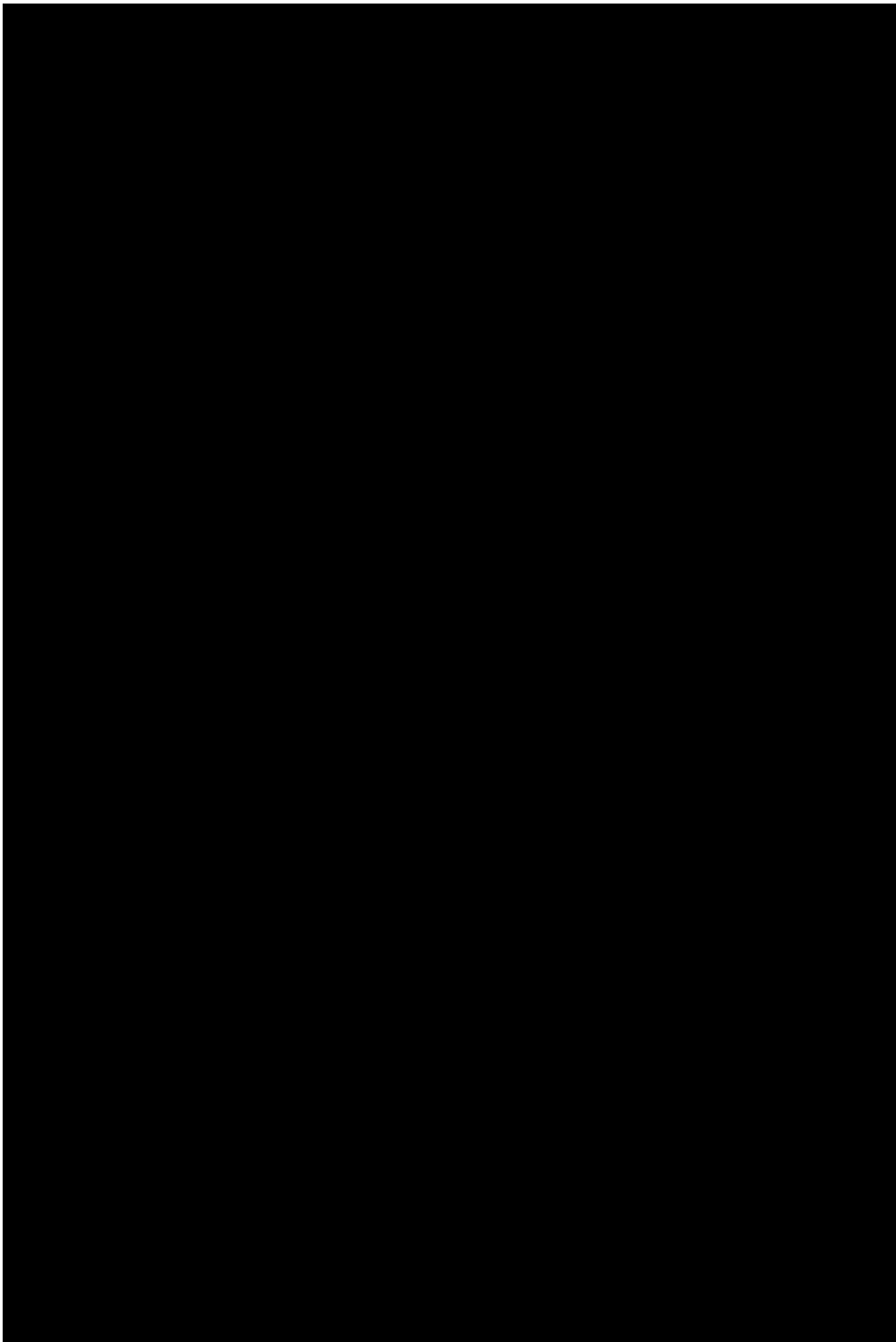
This beautifully

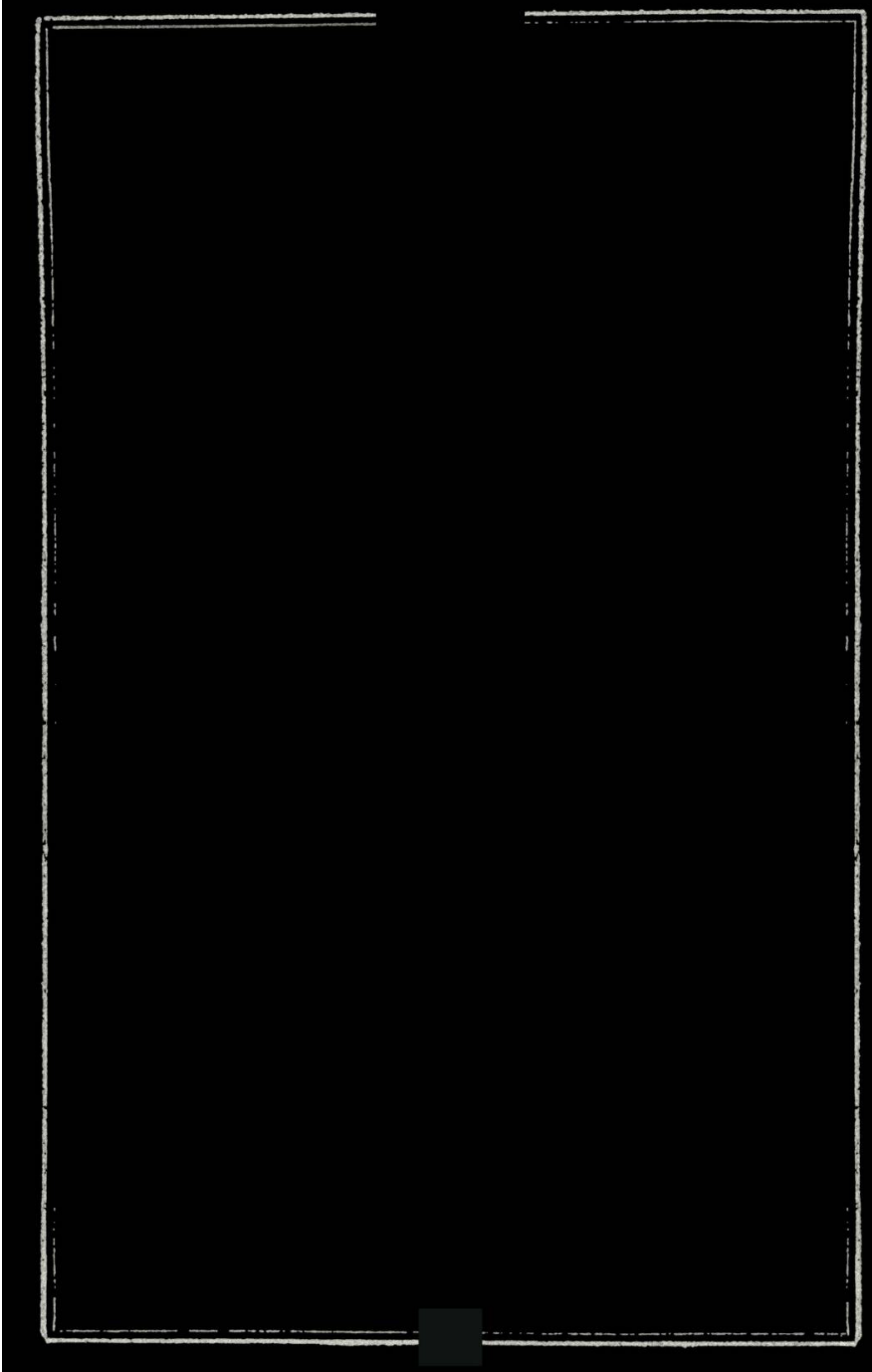
illustrated Chinese manuscript deals with the topic of poisonous and medicinal plants. The picture

shows
a
lily
with
an
elegant,
single
bloom
called
devil's
tongue,
also
known
as

“konjac,”
“voodoo
lily,”
or
“snake
palm.”
Today,
devil's
tongue
is
used
in
H
E
R

BOLOGY





“Herbal medicine has a long history in China. According to tradition, it

originated with the mythical emperor, Shen Nong (the 'Divine Farmer'), who is believed

to
have
been
the
inventor
of
agriculture
and
medicine,
as
well
as
the

author of the first book on the subject, the Bencaojing.”

EMMA

GOODLIFFE

Curator

making weight-loss supplements and facial

massage products. The exotic-looking flower is a member of the same genus as titan

arum,
the
worst-smelling
plant
on
Earth.

HERBOLOGY

F
L
O
R
A

Described
as
a
“visually
magnificent
failure,”
this
elaborate

book
on
botany
nearly
bankrupted
its
author,
the
physician
and
botanist,
Robert
John
Thornton.

Using
a
range
of
modern
printing
techniques,
Thornton
employed
teams
of
master
engravers
and

colorists
to
reproduce
highly
dramatized
paintings
of
flora
from
across
the
world.
Thornton's
timing

was
unfortunate,
however:
War
with
France
brought
higher
taxes
and
meant
that
the
target

audience (the wealthy) had less disposable income for such an expensive book. Despite being

granted
a
license
from
Parliament
to
hold
a
fund-raising
lottery,
Thornton
never
recovered
his

investment.

“CAREFUL, WE

ASLEY ,CAREF

UL!” CRIEDPR

OFESSORSPRO

UTASTHEBEAN

SBURSTINTOB

LOOMBEFORET

HEIRVERYEYE

S.

POTTERAND

THE PRISONER OF AZKABAN

A
N
“This exquisite black flower is called ‘dragon arum' (Dracunculus vulgaris)*, also*

known
by
the
somewhat
less
appealing
name
‘stink
lily.'
It
produces
the
smell

of
putrefying
meat
to
attract
flies
for
pollination.”
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Curator

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131
DRACONTIUM, INRO

BERTJOHNTHORNTON

’THE TEMPLE OF FLOR

A
(LONDON, 1807)
The LuEsther T. Mertz Library of the New York Botanical Garden
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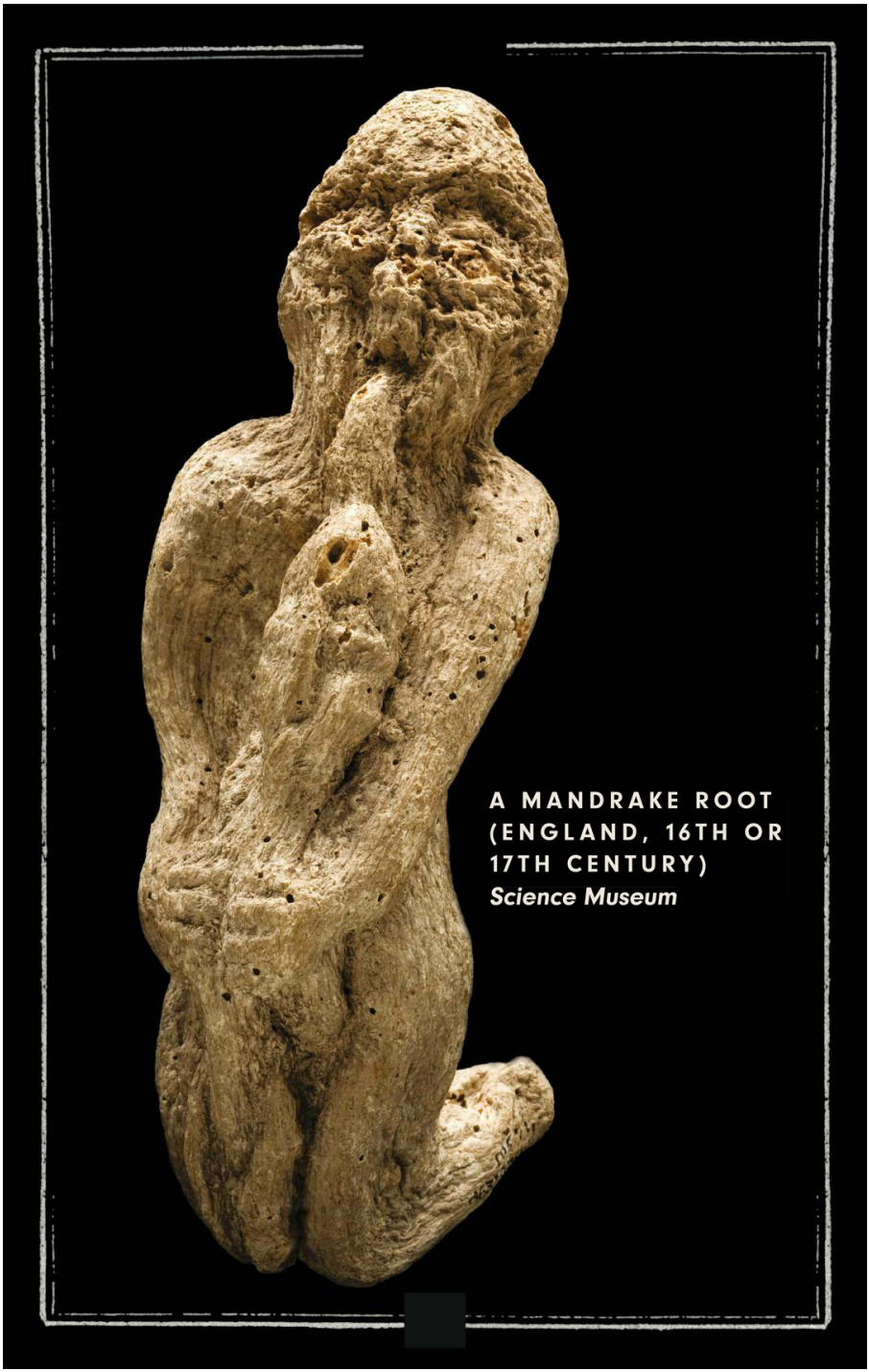
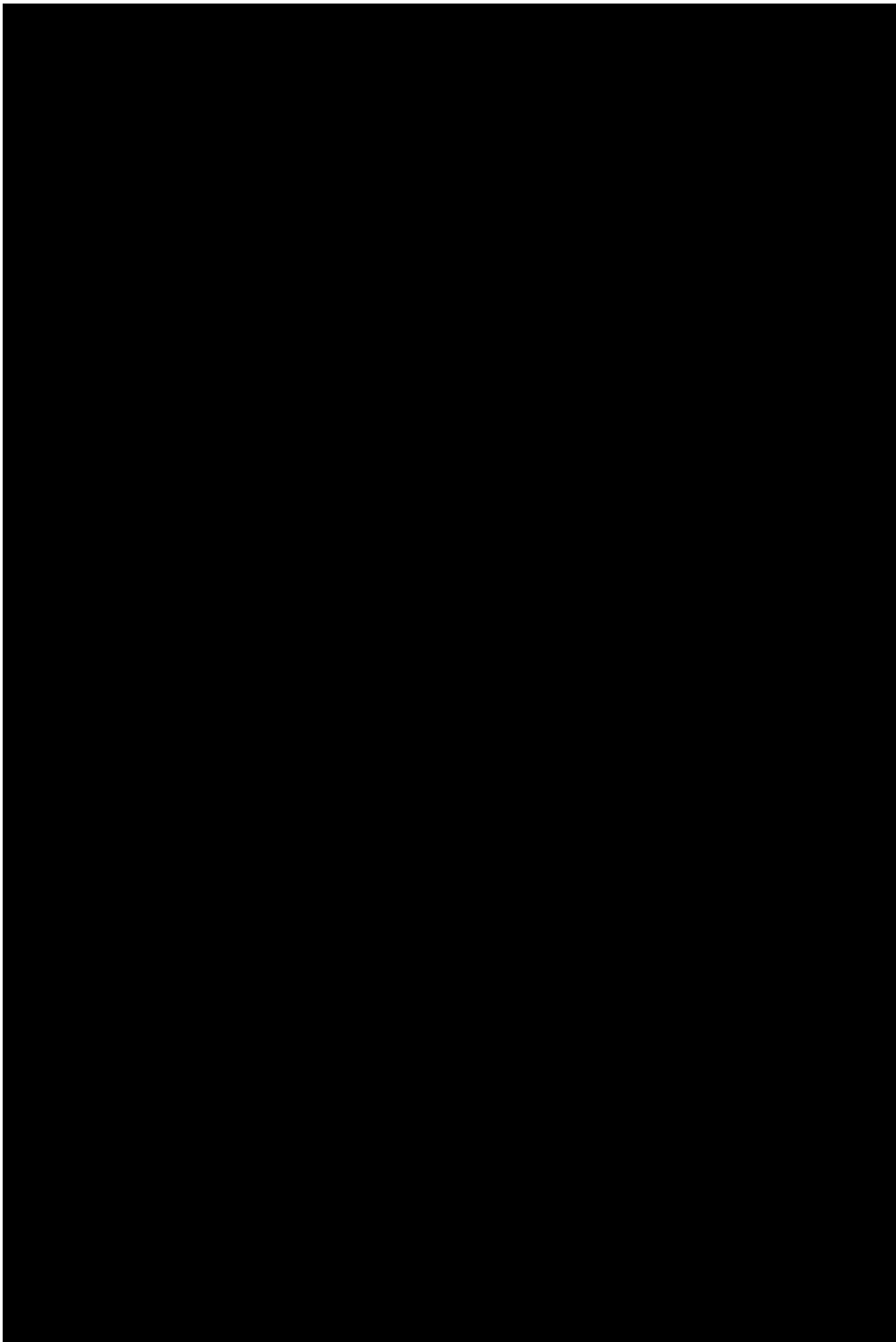
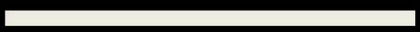


A MANDRAKE ROOT (ENGLAND, 16TH OR 17TH CENTURY)
Science Museum





133

AMANDRAKERO

O
T
Harry
and
his
friends
first
came
face-to-face
with
a
mandrake
in

Greenhouse Three, which contained the most “interesting and dangerous plants” at Hogwarts. As Hermione

Granger immediately knew, “Mandrake, or Mandragora, is a powerful restorative […] used

to
return
people
who
have
been
transfigured
or
cursed,
to
their
original
state
[

…
]
The
cry
of
the
Mandrake
is
fatal
to
anyone
who
hears
it.”

While
the
mandrakes
encountered
by
Harry,
Hermione,
and
Ron
are
still
young,
this
specimen

has
the
appearance
of
a
bearded
old
man.
The
resemblance
of
mandrakes
to
the

human
form
has
influenced
many
cultures
over
the
centuries.
In
reality,
the
mandrake's
root

and
leaves
are
poisonous,
and
it
can
induce
hallucinations.
“
A
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URMANDRAKES

ARE ONLY SEED

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SAIDCALMLY,

ASTHOUGHSHE

'DJUSTDONEN

OTHINGMOREE

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OUT, HARRY POTTER AND

THE CHAMBER OF SECRET

SHERBOLOGY

MANDRAKE

According to medieval herbals,

mandrakes
were
said
to
cure
headaches,
earache,
gout,
and
insanity,
among
other
ailments.
Harvesting

them,
however,
has
long
been
deemed
an
extremely
hazardous
business.
The
best
way
to

obtain
the
plant
safely
was
to
unearth
its
roots
with
an
ivory
stake,
attaching

one
end
of
a
cord
to
the
mandrake
and
the
other
to
a
dog.

The
dog
could
be
encouraged
to
move
forward
by
blowing
a
horn,
dragging
the

mandrake
with
it.
The
sound
of
the
horn
would
also
serve
to
drown
out

the
plant's
terrible
shriek.
“A
macabre
feature
of
the
mandrake
in
the
foreground

of
this
image
is
the
two
severed
hands
growing
out
of
its
stems.

These
symbolize
the
plant's
use
as
an
anesthetic
during
amputations.”
J
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H
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Lead Curator

H
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Mandragora
Nigella

135
GIOVANNICADAMOS

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MANY, 15TH CENTURY

)

British Library

HERBOLOGY

136

THE MALE AND F

EMALEMANDRA

K
E
This illuminated manuscript contains an Arabic version of Books Three and

Four of *De materia medica* ("On medical material"), originally written in Greek by Pedanius

Dioscorides. Dioscorides was a botanist and pharmacologist, working as a physician in the Roman

army. The manuscript contains no fewer than 287 color illustrations of plants, together with

spaces
left
blank
for
a
further
52
drawings.
Dioscorides
was
one
of
the
first

authors
to
distinguish
between
the
male
and
female
mandrake,
as
shown
here.
One
should

almost
refer
to
them
as
the
“mandrake”
and
“womandrake.”
However,
this
identification
is
miselading;

Dioscorides had actually identified two different species of mandrake native to the Mediterranean. T

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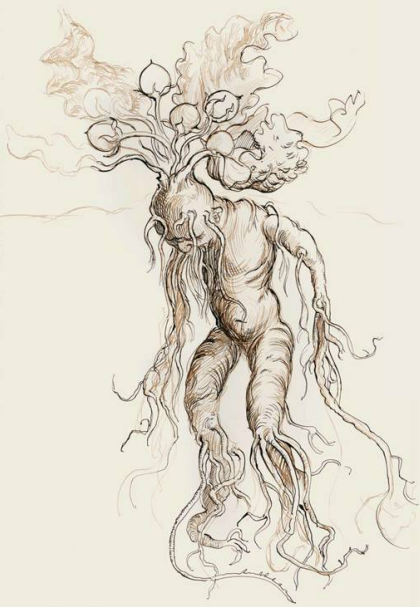
British Library

HERBOLOGY

يكون له ساق ه والصنف الاخر يعرف بالذكر وهو
ابيض ويقال له موربون وله ورق ابيض املس كبار عراض
شبيه بورق السلق في شكله ولفاحه اضعف من لفاح الصنف
الاول ولونه شبيه بلون الزعفران طيب الرايحة مع ثقل ويأكله
الرعاة فيعرض لهم من ذلك شي يسير من السبات وله اصل شبيه
باصل الصنف الاول الا انه اكبر من الصنف الاول وابيض منه
وهذا الصنف ليس له ساق وقد يستخرج عصاره قشر اصل هذا
الصنف وهو طري ان يدق القشر ويصير تحت شي ثقيل
وينبغي ان يسخن العصاره ويخزن بعد ان يثخن وترفع في اناء من خزف

137
HERBOLOGY



138

STUDY OF MANDRAKE

S
B
Y
J
I
M
K
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Y

Bloomsbury

“This illustration appears to be

drawn from life—Jim Kay was previously a curator at the Royal Botanic Gardens,

Kew—and it references the natural studies of plants that are typically found in

any botanical librar y.”

JOANNANORLE

D
G
E
Curator
INSTEAD
O

FROOTS 'ASMA

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DEXTREMELYU

GLYBABYPOPP

EDOUTOFTHEE

ARTH • THELEA

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EHADPALEGRE

EN 'MOTTLED

ANDWASC

LEARLYBAWLI

NGATTHETOPO

FHISLUNGS.

POTTERANDTHECH

AMBER OF SECRETS

HERBO

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Gnomen-Figuren des Gartentechnischen Geschäfts von Ludwig Möller in Erfurt.

No. 939.

No. 945.

No. 938.

No. 937.

No. 940.

No. 943.

No. 936.

No. 944.

No. 931.

Die von erster Künstlerhand geschaffenen Gnomen-Figuren, auf deren Modellirung und Bemalung die allergrösste Sorgfalt verwandt ist, sind ein origineller und überraschender Schmuck für Gärten und besonders für Gartenanlagen und für Gebüsch in der Nähe der Sitzplätze.

Es ist namentlich Wert darauf gelegt, dass unschöne oder gar hässliche Gesichtsformen vermieden wurden, damit diese Figuren einen ihrer hauptsächlichsten Bestimmungszwecke: den Kindern Freude zu machen, nicht verfehlen. Die Bemalung kann ganz nach Wunsch erfolgen, vorausgesetzt, dass die erforderliche Zeit dafür gewährt wird. Die gewünschten Tönungen beliebe man genau anzugeben. Kleine Abweichungen in den Farbentönen sind nicht immer zu vermeiden.

GNOMES, INKARLGOT

ZE ’ALBUM FÜR TEPPI

CHGÄRTNEREIUNDGR

UPPENBEPFLANZUNG

(ERFURT, 1897)

The LuEsther T. Mertz Library of the New York Botanical Garden

Gnomen-Figuren des Gartentechnischen Geschäfts von Ludwig Möller in Erfurt.

No. 933.

No. 946.

No. 934.

No. 941.

No. 942.

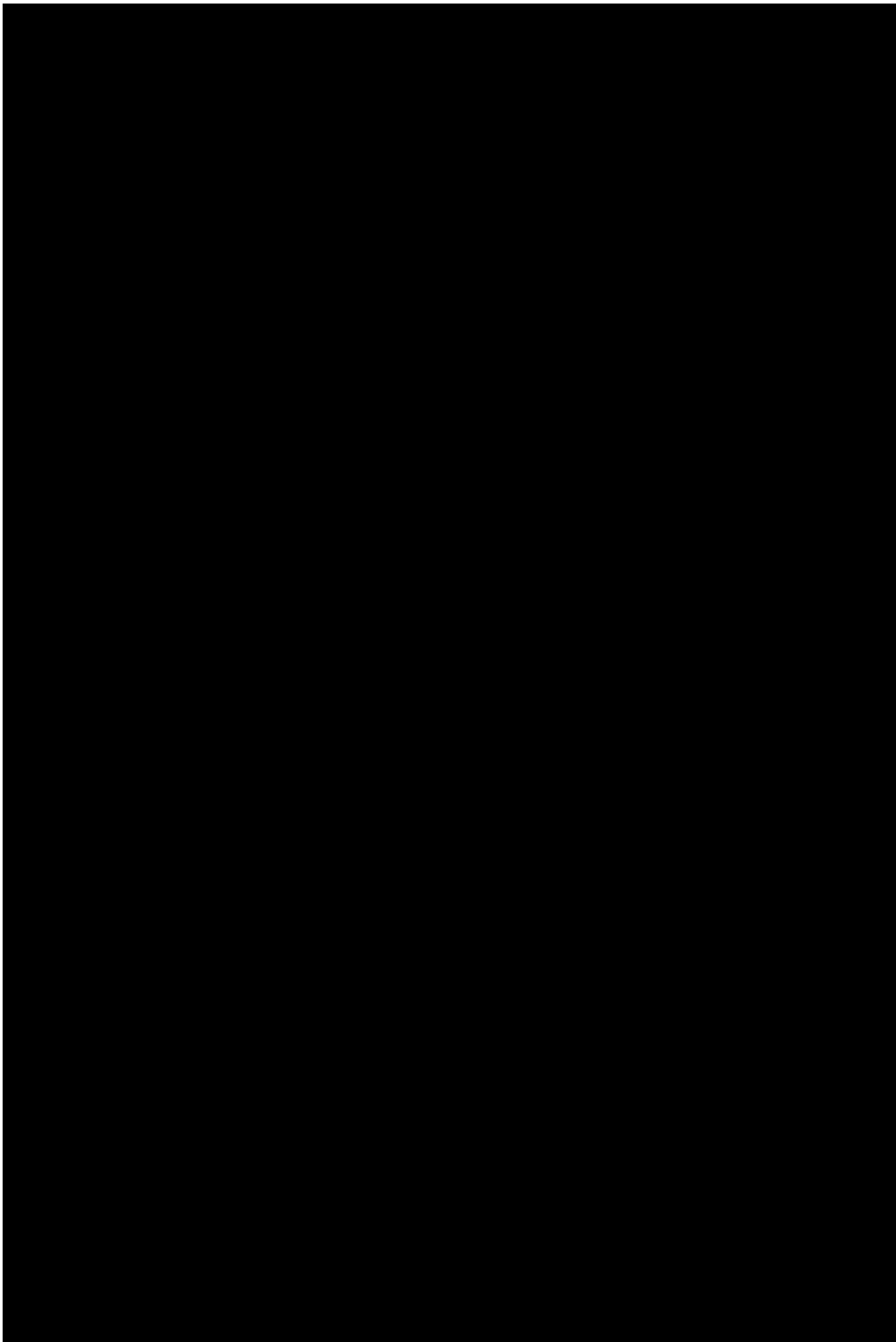
No. 930.

No. 932.

No. 935.

Preise der Gnomen aus dem Gartentechnischen Geschäft von Ludwig Möller in Erfurt.

No. 930. 80 cm hoch, 30 M. — No. 931. 67 cm hoch, 16 M. — No. 932. 89 cm hoch, 28 M. 50 Pf. — No. 933. 65 cm hoch, 23 M. 50 Pf. — No. 934. 70 cm hoch, 23 M. 50 Pf. — No. 935. 65 cm hoch, 26 M. — No. 936. 65 cm hoch, 16 M. — No. 937. 62 cm hoch, 16 M. — No. 938. 95 cm hoch, 28 M. 50 Pf. No. 939. 93 cm hoch, 28 M. 50 Pf. — No. 940. 96 cm lang, 28 M. 50 Pf. — No. 941. 70 cm lang, 16 M. — No. 942. 55 cm lang, 16 M. — No. 943. 58 cm hoch, 16 M. — No. 944. 60 cm hoch, 16 M. — No. 945. 90 cm hoch, 26 M. — No. 946. 115 cm hoch, 60 M. — Verpackung billigst zum Selbstkostenpreise.



141

GNOMESGALOR

E
While
de-gnoming
may
have
been
a
chore
for
the
Weasleys,
gnoming—or
beautifying
gardens

with
gnome
sculptures—has
been
a
popular
hobby
for
families
since
the
1870s
when
August

Heissner
and
Philipp
Griebel
began
mass-producing
garden
gnomes
in
their
workshops
in
Gräfenroda,
Germany.

This 1897 catalog of the Ludwig Möller Garden Company illustrates a selection of gnomes

designed
for
garden
beds
and
shrubberies
near
outdoor
seating
areas.
Unlike
the
gnomes
resembling

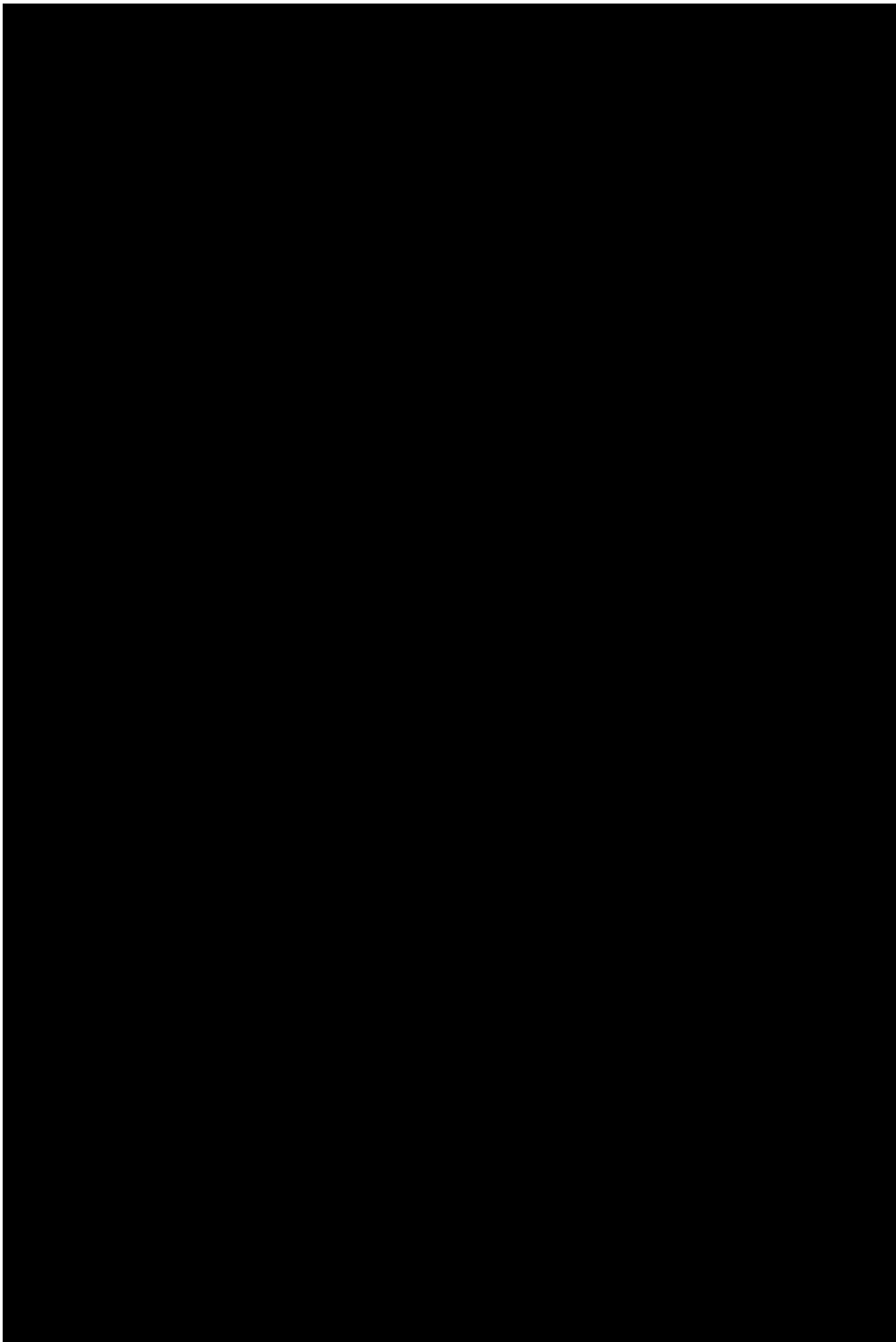
“fat
little
Father
Christmases”
that
Ron
notes
are
all
the
rage
among
Muggles,
the

Thuringian retailers emphasize that “care has been taken to avoid unattractive or even ugly

facial
expressions
so
that
these
figures
could
not
fail
to
achieve
one
of
their

most important purposes: delighting children.”

HERBOLOGY



142

ITWASSMALLA

NDLEATHERYL

OOKING ,WITH

ALARGE ,KNOB

BY 'BALDHEAD

EXACTLY LIKE

APOTATO.RO

HELDITARM

'SLENGTHASI

TKICKEDOUTA

THIMWITHITS

HORNY LITTLE FEET

...

POTTERANDTHECH

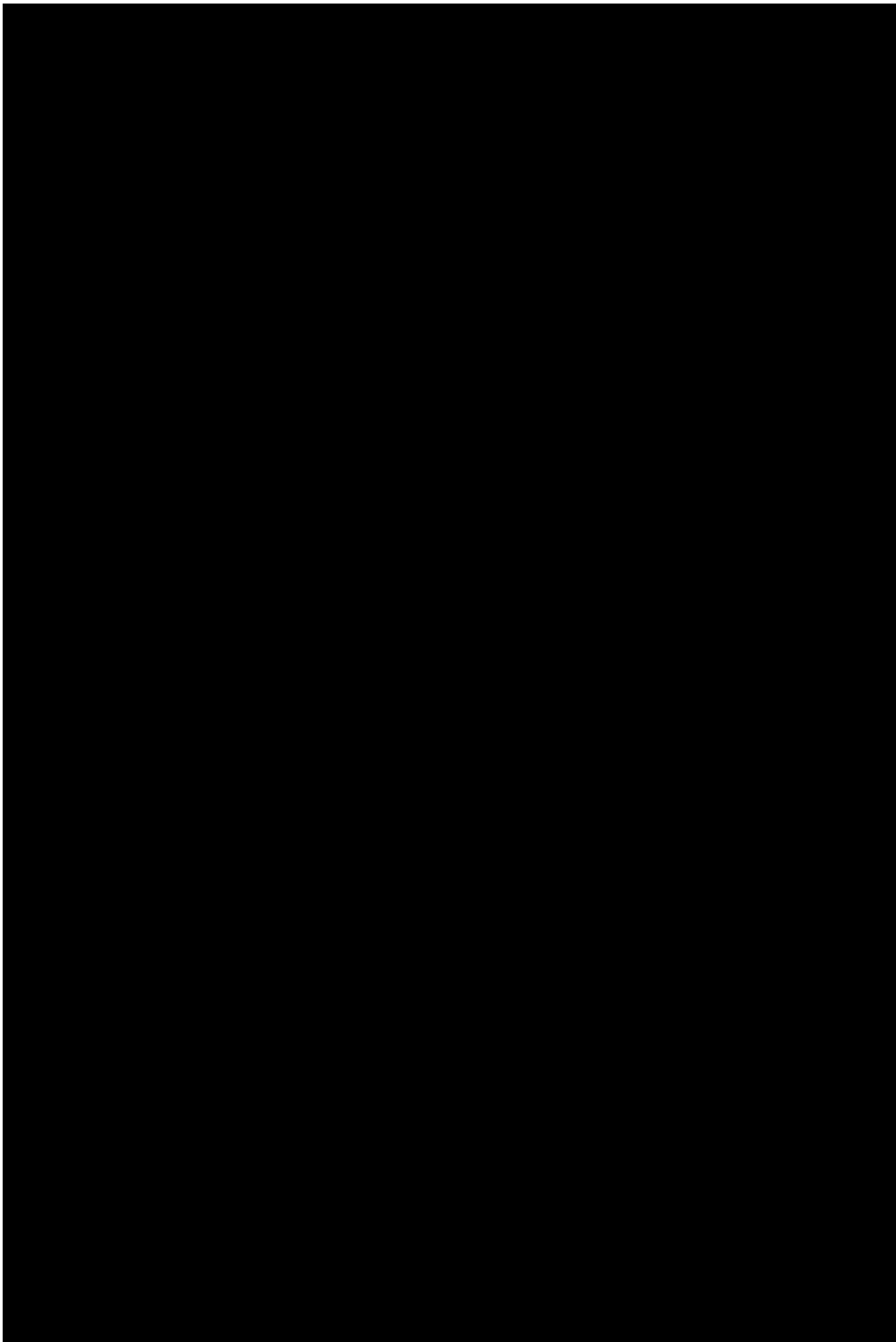
AMBER OF SECRETS STUD

YOFGNOMESBYJIMKA

Y

Bloomsbury

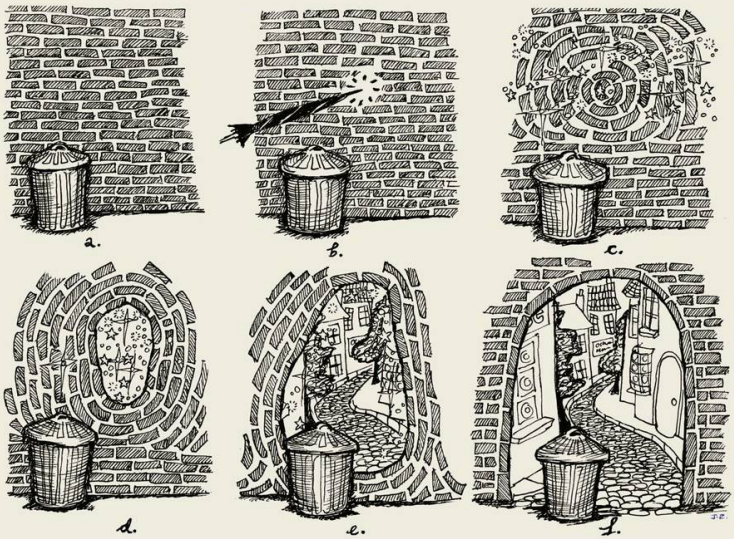
HERBOLOGY



J
R

CHAPTER 4

CHARMS


a.
b.
c.
d.
e.
f.

145
DRAWING OF THE OPE

NINGTODIAGONALLE

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J.K.
Rowling
C
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T
O

THEALLEY

This drawing reveals, in

six
stages,
how
the
entrance
arch
to
Diagon
Alley
appears
when
tapped
three
times

by
Hagrid's
umbrella
at
the
beginning
of
The
Sorcerer's
Stone.
This
fully
worked-out
visualization

shows
how
J.K.
Rowling
rooted
the
magic
in
the
book
as
closely
as
possible

to
real-world
logic.
The
concept
of
bricks
reorganizing
themselves
into
an
archway
is
far

more
plausible
than
an
opening
simply
appearing
out
of

the
blue.
These
imaginative
touches,
and
the
serious
considerations
that
have
gone
in

to
explaining
magical
processes,
underline
what
makes
J.K.
Rowling's
world
so
vivid
and
real

to
so
many
readers.

THE BRI

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MALLHOLE

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IDER — ASE

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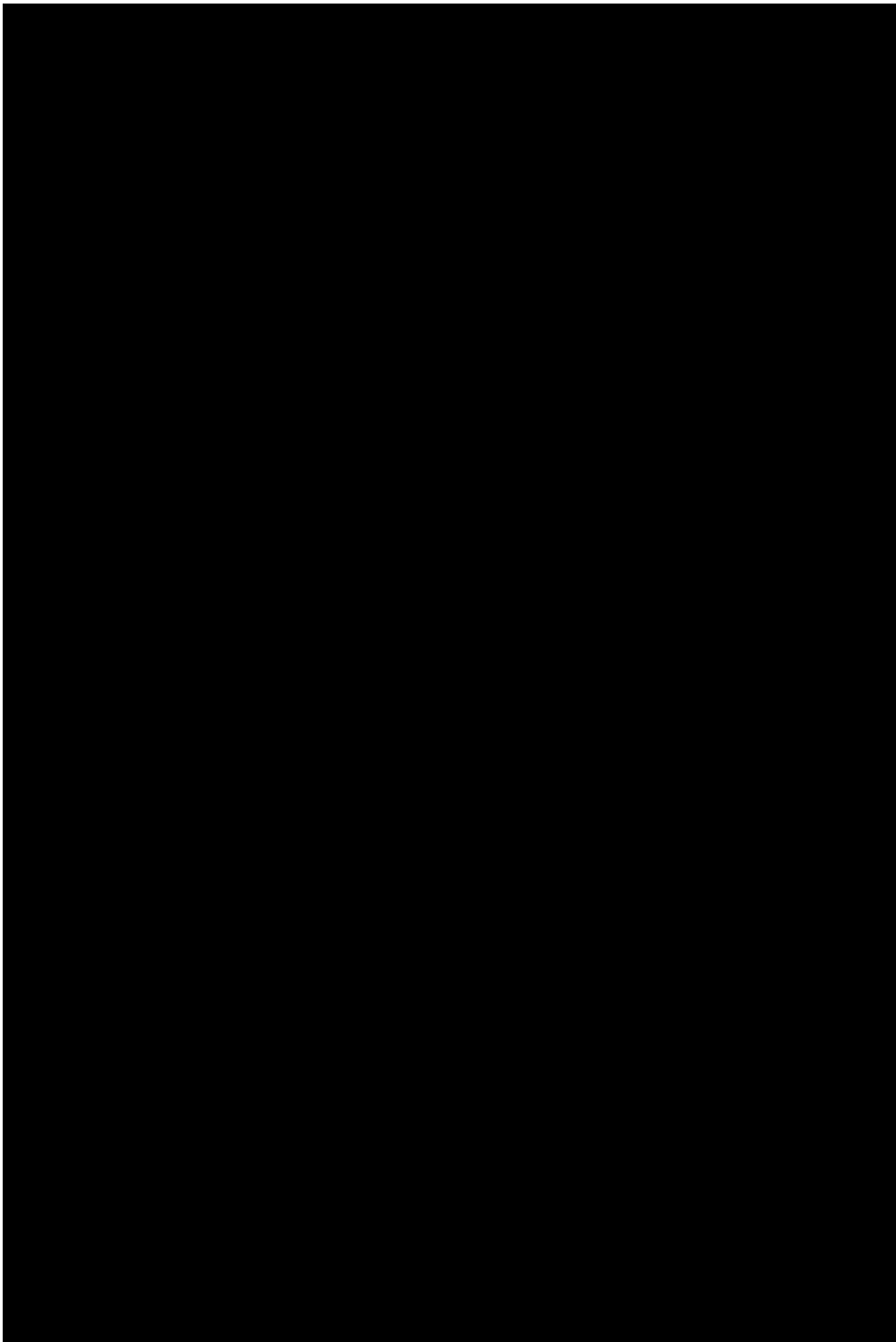
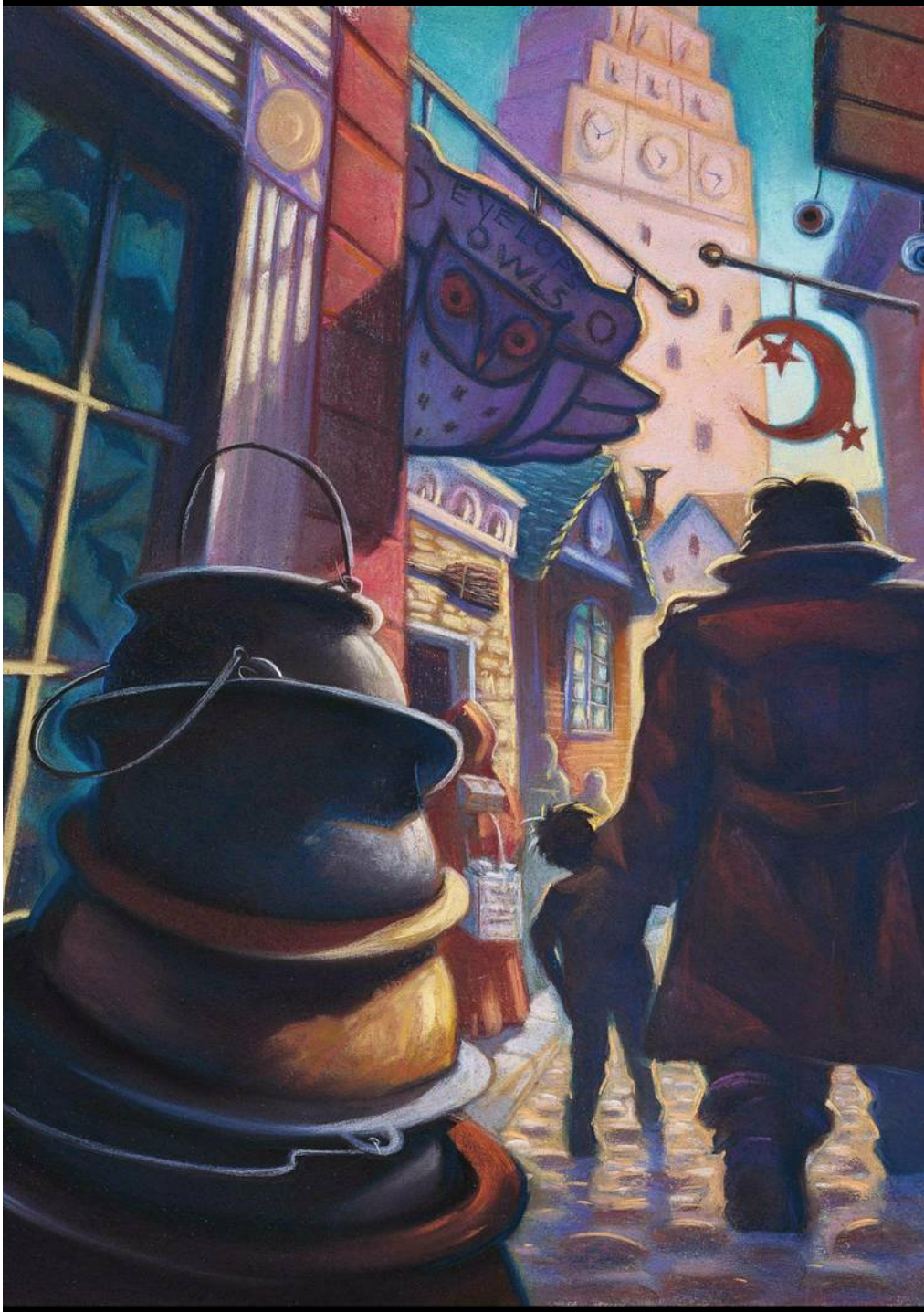
POTTER

ANDTHESORCERER'SST

ONE CHARMS

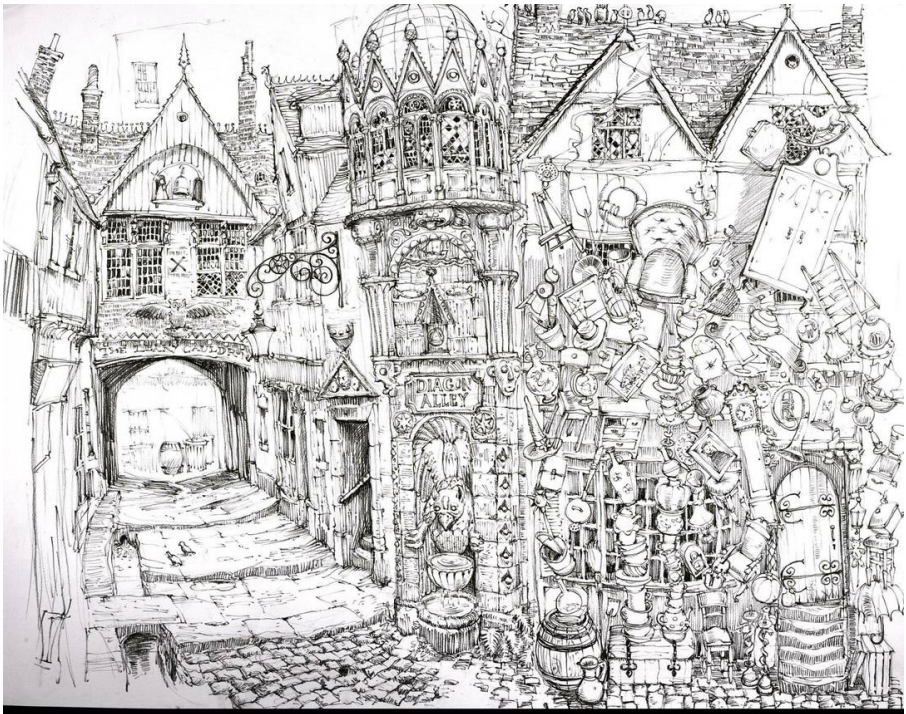



OWLS

DIAGONALLEY BY MAR

YGRANDPRÉ

Scholastic


DIAGON
ALLEY

DRAWINGOFDIAGONA

LLEYBYJIMKAY

Bloomsbury

AT

RIPTOTHESHO

P
S
Jim
Kay
created
fantastically
meticulous
drawings
showing
the
panorama
of
the

shops
along
Diagon
Alley.
The
atmosphere
of
this
renowned
street
is
captured
in
the

uneven
cobbles
and
the
fountainhead
beneath
the
street
sign.
The
shop
in
the
foreground

of
the
drawing
has
hung
a
vast
array
of
wares
all
over
the
building.

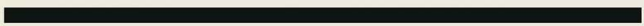
Why
limit
yourself
to
a
window
display
when
magic
can
adorn
the
whole
shop

front?
Kay
chose
clever,
fun,
and
personal
names
for
the
shops.
“Twinkles
Telescopes,”
for

example, was inspired by a theatrical store from his childhood called Sally Twinkles. The

nut
store,
“Tut's
Nuts,”
was
named
after
the
seeds
taken
from
Tutankhamun's
tomb
and

stored
in
Kew
Gardens,
where
the
artist
once
worked.



149

“FINALLY, I W

ROTEALISTOF

THE WAYS IN WH

ICHPEOPLECA

NBECHOSEN:E

ENYMEENYMIN

YMO'S HORTST

RAWS 'CHOSEN

BYTEAMCAPTA

INS ,NAMESOU

TOFAHAT — NAM

ESOUTOFATAL

KINGHAT — PUT

TINGONAHAT

THESORTINGH

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G

ONPOTTERMORE

DECI

DINGONASORT

I
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J.K. Rowling spent five years planning

out
Harry
Potter's
world
and
his
story.
She
decided
that
Hogwarts
would
have
four

school
houses—Gryffindor,
Ravenclaw,
Hufflepuff,
and
Slytherin—with
distinct
qualities
attributed
to
each.
After
that,
she

had
to
work
out
how
the
students
would
be
sorted
into
the
houses.
These

notes
show
the
author
listing
some
possible
ways.
The
note
“statues”
represents
her
idea

that
four
statues
of
the
founders
in
the
Entrance
Hall
might
come
alive
and

select
students
from
the
group
in
front
of
them
(an
idea
Rowling
later
modified

for
the
Sorting
Ceremony
at
the
North
American
school
of
magic,
Ilvermorny,
as
she

wrote
on
Pottermore).
Other
ideas
included
a
ghost
court,
a
riddle,
or
prefects
choosing

students. The Sorting Hat is also shown here, complete with rips, patches, and a

grinning
mouth.

C
H
A
R
M
S

(Ghost) Court N

Hat M

Arbitrary List M

Gateway M

Statues N

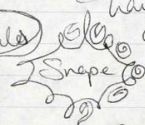
Question or Riddle M

Selection Committee MN
(Prefects / Hs of H etc)

Forget Sorg,
Just put on Hat.

Dumbledore
|
Forest
Quidditch Trials
Corridor

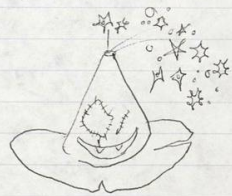
Does Scar have to happen at feest



Oh I might not ~~be that~~ look too pretty
But don't judge on what you se
I'll eat myself if you can find
A smarter hat than me

Dumbledore & Snape

Peeves



Gobi 2

NOTESONSORTINGTH

ESTUDENTSBYJ.K.R

O
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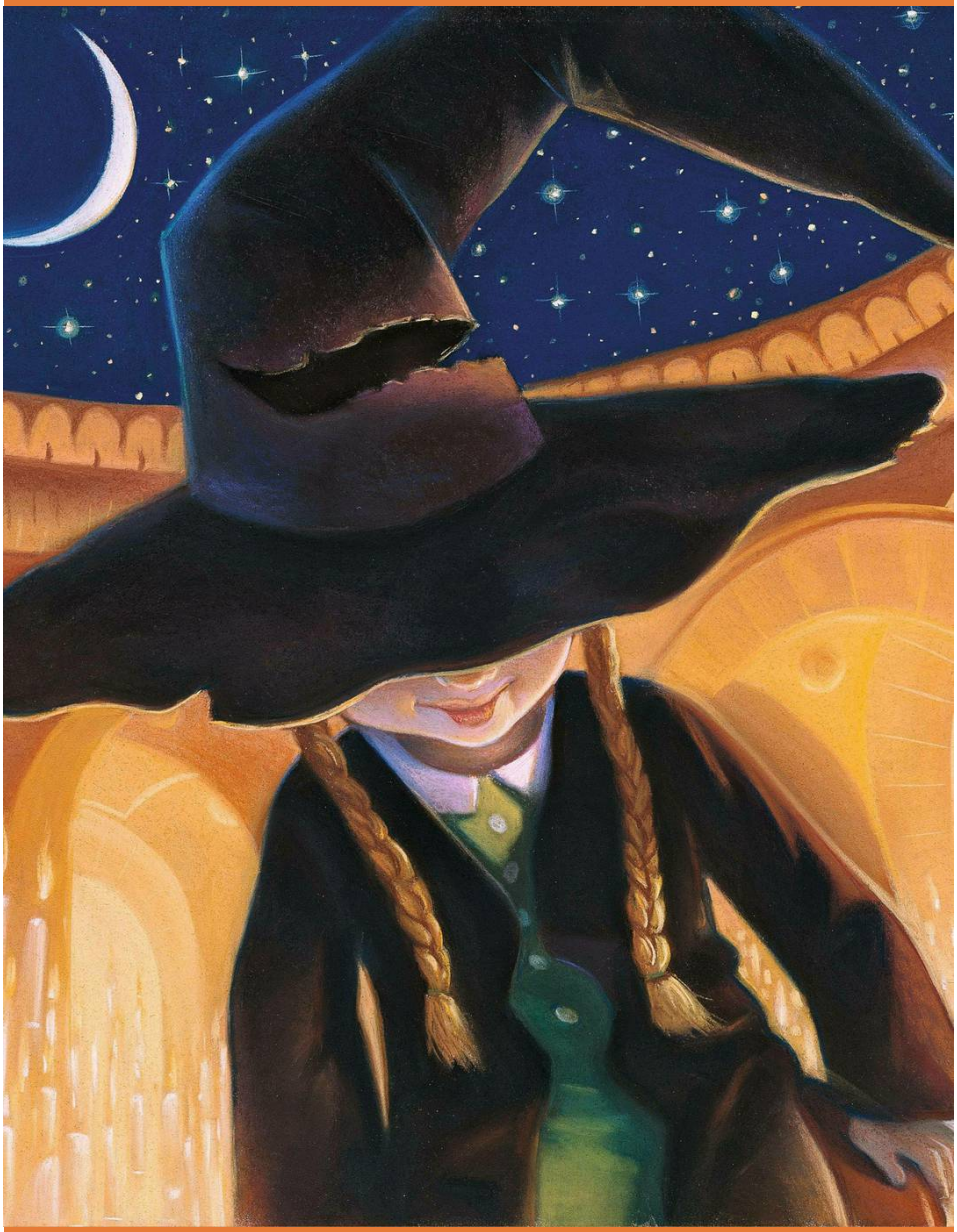
G
J.K.
Rowling



T

HESORTINGHATBYMA

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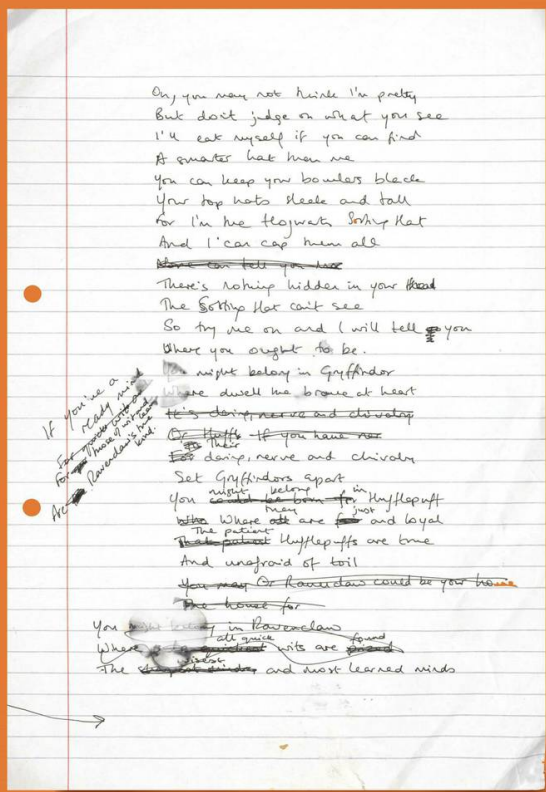
Scholastic

[redacted]



Oh, you may not think I'm pretty
But don't judge on what you see
I'll eat myself if you can find
A smarter hat than me
You can keep your bowlers black
Your top hats sleek and tall
For I'm the Hogwarts Sorting Hat
And I can cap them all
~~Now can tell you more~~
There's nothing hidden in your head
The Sorting Hat can't see
So try me on and I will tell you
Where you ought to be.
You might belong in Gryffindor
Where dwell the brave at heart
~~It's daring, nerve and chivalry~~
~~Or Huffs If you have ner~~
~~For~~ Their daring, nerve and chivalry
Set Gryffindors apart
You ~~could be born for~~ might belong in Hufflepuff
~~Who~~ Where ~~all~~ they are ~~for~~ just and loyal
~~That patient~~ The patient Hufflepuffs are true
And unafraid of toil
~~You may Or Ravenclaw could be your house~~
~~The house for~~
You ~~[illegible]~~ in Ravenclaw
Where ~~[illegible]~~ all quick wits are ~~friend~~ found
The ~~[illegible]~~ wisest and most learned minds

If you're a ~~[illegible]~~ ready mind
~~For [illegible] wits and~~
For ~~[illegible]~~ those of wit and
Are ~~[illegible]~~ Ravenclaw's true kind.

152

CHARMS

THESORTI

N
G
H
A
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S
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N
G

At
the
start

of
every
academic
year
at
Hogwarts,
new
students
are
sorted
in
to
their
houses

by
the
Sorting
Hat.
This
is
J.K.
Rowling's
original,
handwritten
draft
of
the
song

that
the
hat
sings
at
Harry's
Sorting
Ceremony
in
his
first
year.
The
draft

contains
some
crossings-out
and
additional
edits,
but
most
of
these
lines
survived
in
the

final
published
text
of
The
Sorcerer's
Stone.
T
H
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NGHATSONGBYJ.K.R

O
W
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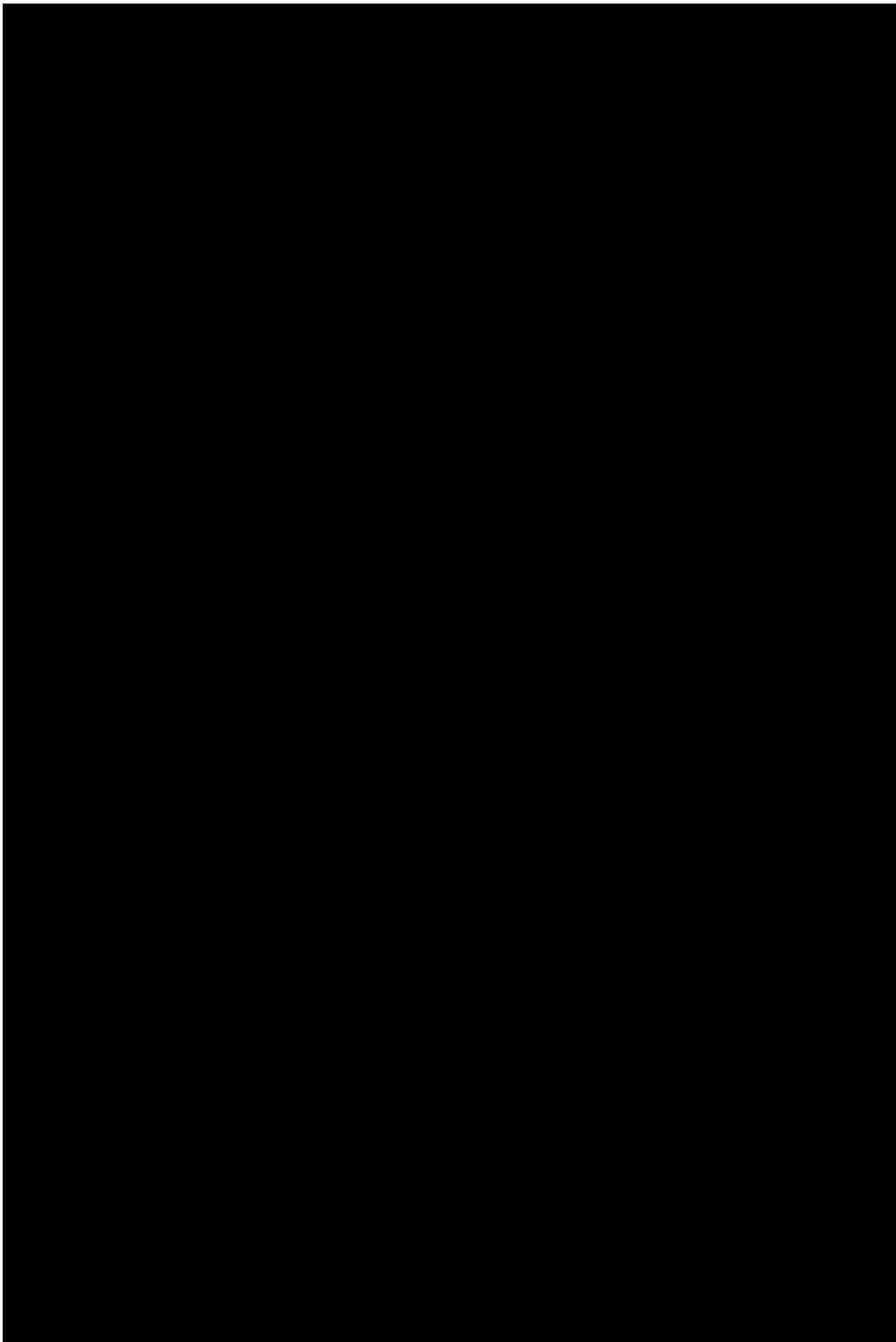
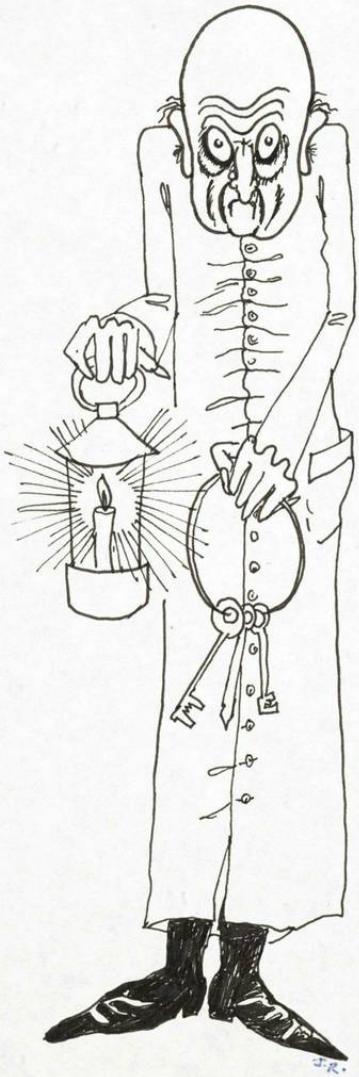
I
N
G
J.K.
Rowling





SKETCHOFARGUSFIL

C
H
BY
J.K.
ROWLING
(1990)
J.K.
Rowling

Filch, the caretaker at Hogwarts, often came close to discovering Harry Potter on his

nighttime
adventures
around
the
school.
Harry
only
escaped
detection
thanks
to
his
Invisibility
Cloak,

which
once
belonged
to
his
father,
James
Potter.
The
lamp
held
by
Filch
while

he
was
patrolling
the
school
corridors,
shown
here
in
a
sketch
by
J.K.
Rowling,

enabled
him
to
spot
any
students
wandering
the
castle
when
they
should
have
been

tucked
up
in
bed.
This
drawing
shows
Filch
with
several
worry
lines
on
his

forehead,
perhaps
caused
by
years
of
chasing
after
misbehaving
pupils.
“Argus”
or
“Argos”
is

a
name
from
Greek
mythology
for
a
many-eyed
or
one-hundred-eyed
giant
whose
epithet,
“Panoptes,”

means
“all-seeing.”

C
H
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155

MAKEMETOBEI

N
V
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E

For
those
who
won't

inherit
an
Invisibility
Cloak,
other
methods
of
disappearing
must
be
found
instead.
The
Key

of
Knowledge
was
an
instructional
text
on
magic
that
was
spuriously
attributed
to
King

Solomon.
Here
it
cites
a
charm
to
achieve
invisibility.
The
method
proposed
varies
from

manuscript
to
manuscript,
because
the
book
was
widely
shared,
copied,
and
recopied
by
students

of
magic.
This
manuscript
once
belonged
to
the
English
poet
Gabriel
Harvey.
Care
should

be
taken
when
reciting
this
spell,
however—*The*
Key
of
Knowledge
does
not
include
a

charm
to
make
yourself
reappear
again!

C
H
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S

[illegible] dyd ſt create all thinges of nawghte, wth yaue vnto mem theſe names, and to ſtones and herbes theſe vertue and power: I beſeche the O holy father, for thy only ſonnes ſake, o lord Jheſus christ, wth thyne and maiſtes worke wthout ende, that thou wylt graunt me to knowe thys vertue of this experiment. So be yt, Amen: ℳ.

Afterwards perfume the place wythe ſuche perfumes, as ſhalbe appoynted in that chapiter; Sprinkle yt also wth water; and yf be neceſſary to make a cyrcle, let ſuche one be made as ys appoynted, as bowyng the ſame. If any other Ceremonyes be required in this experyment doe them. When all theis be fynyſhed, ſay thy conjuracyon, wth thy dart doth teache the, and then ende wtheout ſayng. H Later noſter, Rerax, Terſon, Syletim, I adiure you by this holy name Joth, he, Vau, wch is wrytten wth 12. letters that by this preſente experyence we may ſee the truthe; Ja, Ja, Ja, ya, yah, cauſe theis ſpyrites to ſhewe vs our deſyer. I conjure you aforenamed ſpyrites, by all that is aforeſayde, and by hym to whome all creatures doe obay, that ymmediatly you ſhowe vs the thynge that we requyre; or elſe hym that tolde yt awaye. H yf to doe this experyment, yt be requiſite, to write letters and figures, they are to be wrytten, as ys preſcribed in the ſeconde booke; note that bye what ſoeuer meanes, experyments for theſe are made or done, requiſite yt ys, that theſe bee other experyments beſides this, as ys aboue ſayde.

Howe experyments to be inviſible muſt bee prepared, Cap. 7.

Yf thou wylt haue an experiment to bee inviſible, yf yt be required to write thy experiment, then write yt all in cyrcyll partes, and wythe pen and ynke, as ſhalbe appoynted in the chapter of pen and ynke, yf furthermore a conjuration be requyred, then before yor conjuration ſay cyrcuitly as followethe.

Stabon, Aſin, Gabellum, ſanency, Noty, Enobal, Labomerem, Balamerem, Balnon, Tyrumel, Mibligaby, Jumeneis, Hearma, Hamorache, Yeſa, Seva, Senoy, Hemen, Barucabia, Aravaras, Taracub, Bucaral, Caramy, by theſe mevty myſtes you ſtart towardes mam bynde, make me to be inviſible; afterward make yor conjurations, and yf you muſt make a cyrcle, make ſuche an one as is appoynted in the chapter of making a cyrcle: yf you muſt wryte any figures, and letters, wryte ſuche as are preſcribed in the chapiter, as touchynge tables, notes, or figures, yf you muſt wryte myth any blode, vſe ſuche, as is alſo hereafter appoynted, when this is prepared yf you muſt vſe any conjuracio in ye ende of yt, ſaye as followethe.

TOBEINVISIBLEMUS

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THE BOOK OF KINGS SOLO

MONCALLEDTHEKEYO

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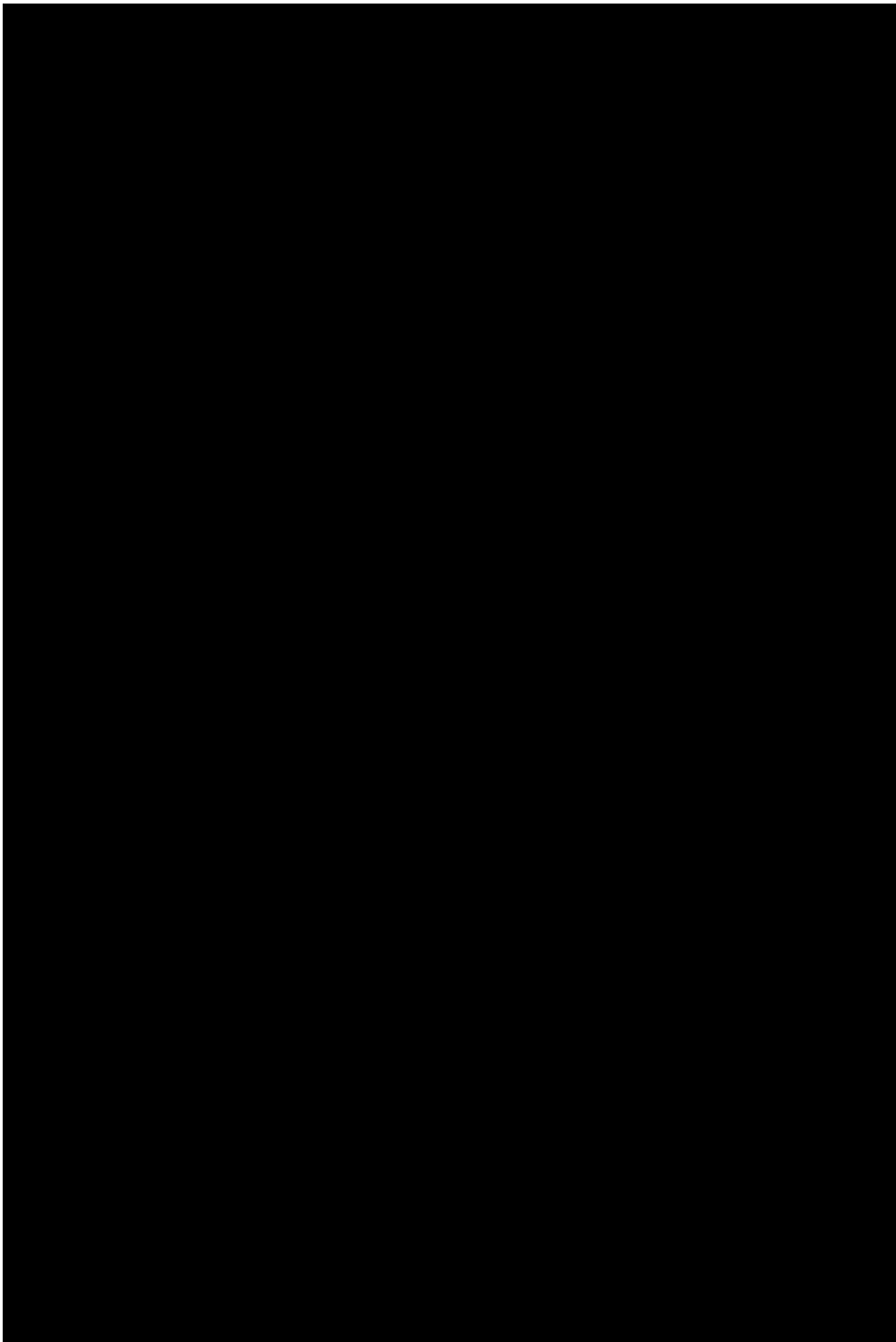

157

OLGA HUNT'S B

ROOMSTICK

Few charmed objects

are
more
closely
associated
with
the
Western
image
of
the
witch
than
the
broomstick.

Although the tradition has ancient roots in pagan fertility rights, the connection between witchcraft

and
broomsticks
developed
significantly
in
the
art
and
popular
superstitions
that
fed
the
witch

hysteria
of
16th-
and
17th-century
Europe.
This
colorful
broomstick
was
once
owned
by
a

Devonshire
woman
named
Olga
Hunt.
When
there
was
a
full
moon,
Olga
could
be

spotted
with
her
broomstick
leaping
around
Haytor
Rocks
on
Dartmoor,
much
to
the
alarm

of
courting
couples
and
campers!

A
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Y

SCHOOL-AGE W

IZARDKNOWS,

THE FACT THAT

WEFLYONBROO

MSTICKSISPR

OBABLYOURWO

RST-KEPTSEC

RET.NOMUGL

EILLUSTRATI

ONOFAWITCHI

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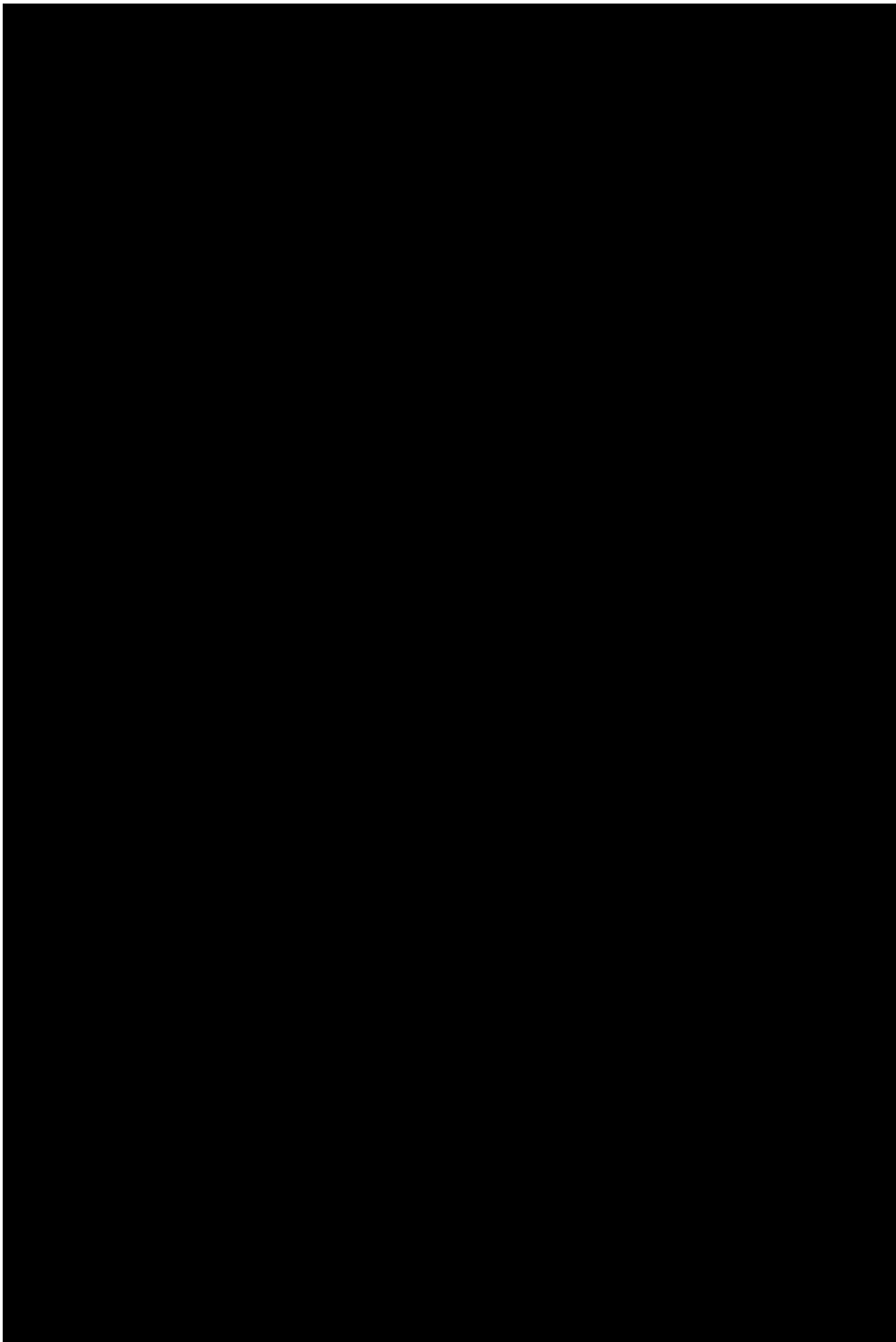
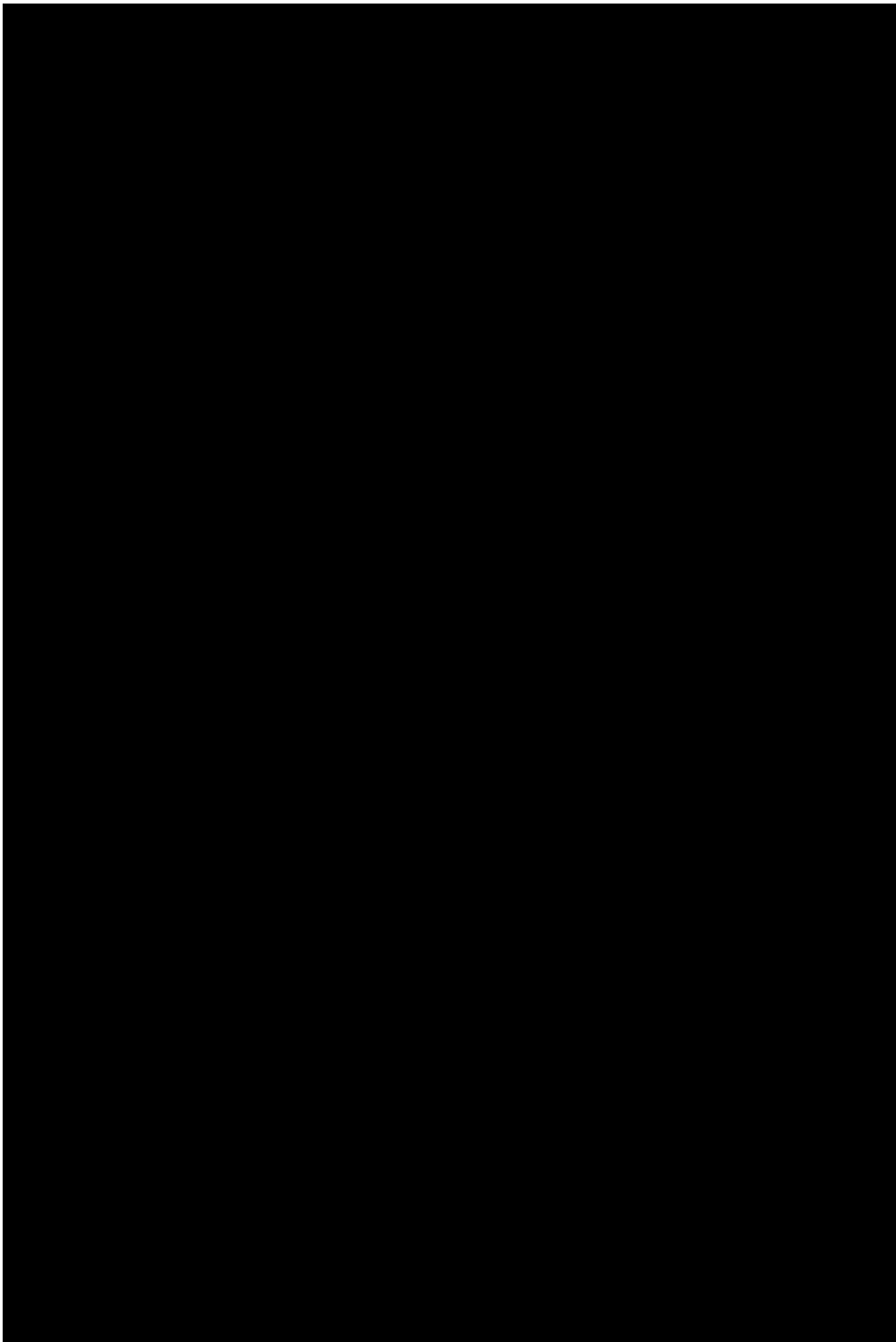
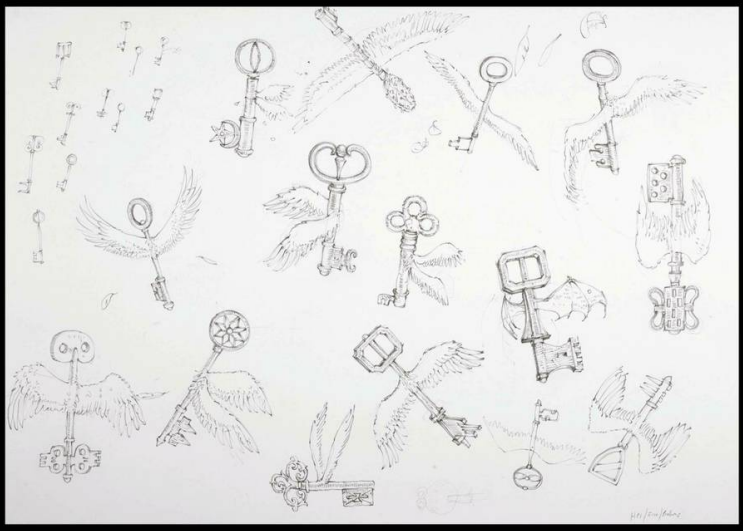
The

Museum of Witchcraft and Magic, Boscastle

CHARMS







S
These two draft sketches show how Jim Kay created some of his illustrations,

using
a
detailed
pencil
sketch
that
was
then
digitally
colored
in
or
overlaid
with

a
watercolor
painting.
Here
you
can
see
him
experimenting
with
the
design
and
colors

of
the
winged
keys,
capturing
the
“whirl
of
rainbow
feathers”
described
in
The
Sorcerer's

Stone. The keys have been charmed by Professor Filius Flitwick as one of the

protections
put
in
place
by
the
Hogwarts
teachers
to
guard
the
Sorcerer's
Stone.
Harry

used
his
broomstick
-
flying
skills
to
capture
the
one
that
would
open
a

magically protected locked door.

STUDIESOFWIN

GEDKEYSBYJIMKAY

Bloomsbury

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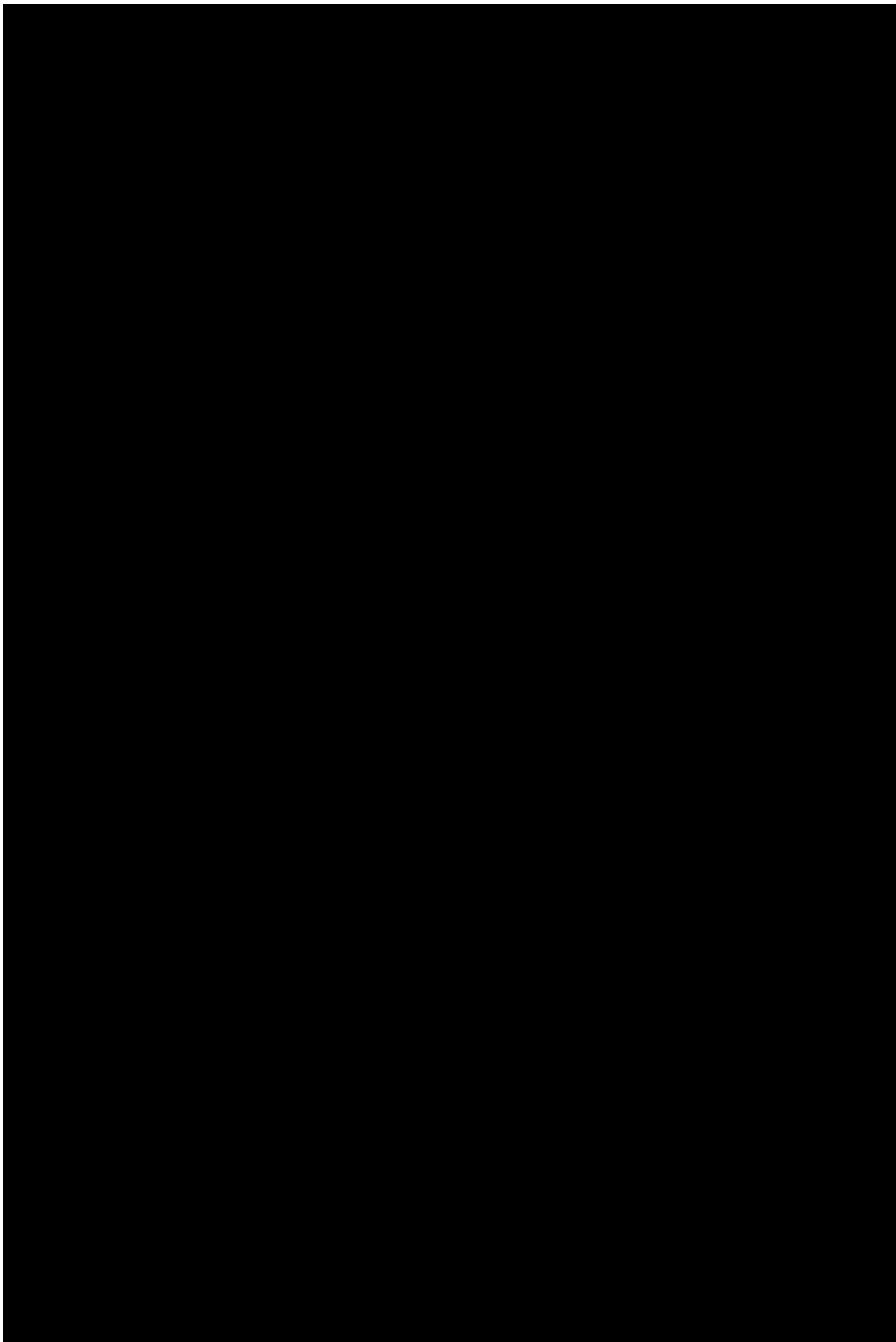

160

THEYEACHSEI

ZEDABROOMST

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KICKE

DOFFINTOTHE

AIR, SOARING

INTOTHEMIDS

TOFTHECLOUD

OFKEYS.THEY

GRABBEDANDS

NATCHED ’BUT

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Bloomsbury

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HARRYANDDRA

C
O
The
world
of
magic
was
new
and
complicated
for
Harry
when

he
arrived
at
Hogwarts,
but
in
his
very
first
flying
lesson,
having
never
previously

touched
a
broom,
he
flew
so
naturally
that
Professor
McGonagall
instantly
whisked
him
away

to
meet
the
Gryffindor
Quidditch
team
captain.
Harry
became
the
youngest
Seeker
in
a

century
to
play
in
a
Hogwarts
Quidditch
game.
In
this
painting
by
Jim
Kay,

Harry
is
shown
with
his
cape
billowing
and
his
hands
firmly
clasped
around
his

broomstick,
while
a
rain-blurred
Draco
Malfoy
heads
toward
him
in
the
background.
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THAROAR

THE CROWD TOS

PEEDTHEMUPW

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TEENPLAYERS

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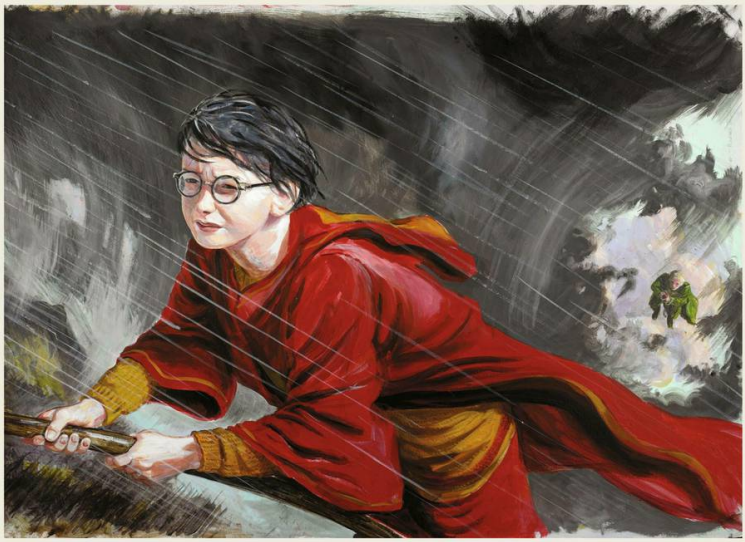

RACOMALFOYPLAYIN

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Y
Bloomsbury
“Kay's
painting
brings
to
life
the
opening
Quidditch
match
against

the Slytherin team in Harry's second year. In the match, a Bludger went

rogue
and
followed
Harry
relentlessly,
eventually
breaking
his
arm.
Despite
this,
Harr
y

caught the Snitch and won the game.”

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163

CHARMS

AWITCHAN

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In
1621,
Anne
Fairfax,
the
younger
daughter
of
Edward
Fairfax
of
Fewston,
Yorkshire,

died
suddenly.
Two
of
her
sisters,
together
with
a
friend,
accused
some
local
women

of
practicing
witchcraft.
The
women
were
taken
to
trial,
but
the
case
collapsed
when

the
friend
confessed
that
the
whole
thing
had
been
a
hoax.
Edward
Fairfax,
however,

remained
resolute
in
his
belief
that
Anne's
death
was
caused
by
witches.
This
manuscript

sets
out
his
case
for
the
prosecution.
A
later
illustrator
has
added
drawings
of

the
“witches”
and
their
familiars—demons
or
spirits,
often
in
the
form
of
an
animal,

that
accompany
and
obey
witches.
One
witch,
“Margaret
Wait
the
elder”
is
described
as

a
widow
whose
“husband
died
by
the
hand
of
the
executioner.
Her
familiar
is

a
deformed
thing
with
many
feet,
rough
with
hair,
the
bigness
of
a
cat,

and
the
name
of
it
is
unknown.”
A
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YSTONE(ENGLAND,

18THCENTURY)

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164
CHARMS

REWITCHES

As the anonymous

author
of
this
book
noted,
the
English
county
of
Lancashire
is
“famous
for
witches

and
the
very
strange
pranks
they
have
played.”
Lancashire's
popular
association
with
witchery
stems

from
the
famous
Pendle
trials
of
1612,
when
some
nineteen
people
were
accused
of

practicing
witchcraft.
While
the
story
of
the
Pendle
witch
craze
is
an
unhappy
one

—
the
majority
of
the
accused
were
hanged—the
author
of
this
text
was
eager

to
portray
Lancashire
witches
in
a
more
positive
light.
The
book
is
illustrated
with

simple
woodcuts,
including
this
picture
of
a
jolly
witch
mounting
a
broomstick.
“The
text

accompanying this illustration states, 'Lancashire witches chiefly divert themselves in merriment and sport.'

Perhaps
it
is
little
wonder,
then,
that
Quidditch
Through
the
Ages
cites
the

first known account of a Quidditch match in 1385, as 'a game in

Lancashire.'"

ALEXANDER LOCK

Curator

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(COVENTRY,

1825)
British Library
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in destroying and laming of cattle, and drowning ships at sea, by raising storms. But it appears that the Lancashire witches chiefly divert themselves in merriment and sport; therefore they are found to be more sociable than any others.

CHAP. XI.

A short description of the famous Lapland Witches.

166
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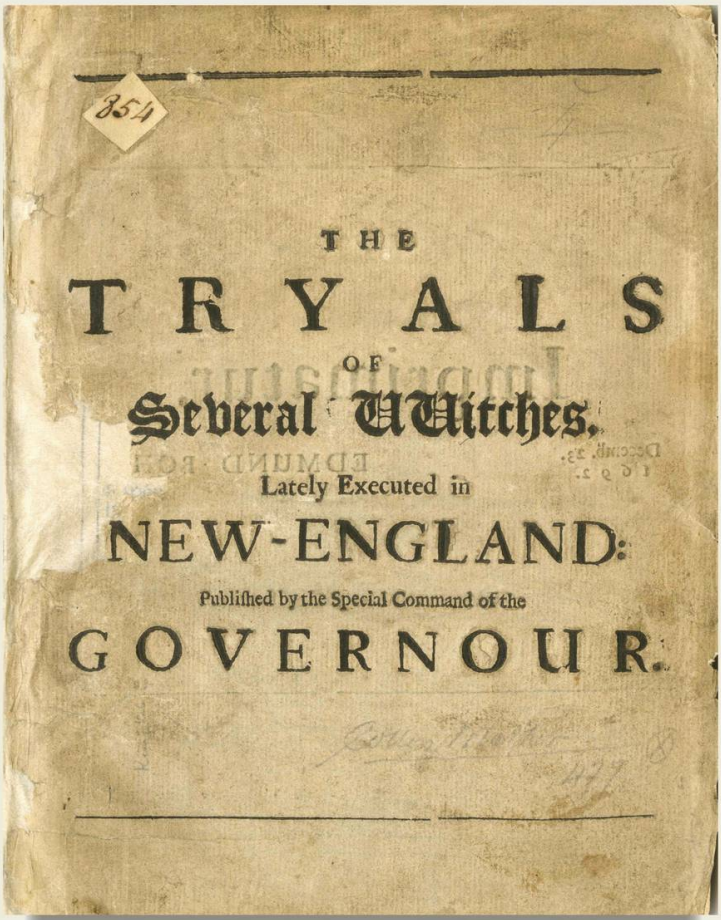
854

THE

TRYALS

OF

Several Witches,

Lately Executed in

NEW-ENGLAND:

Published by the Special Command of the

GOVERNOUR.

167

CHARMS COTTON MATHE

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(LONDON,

1693)
New-York Historical Society

168

CHARMS

WITCHCRA

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Like
the
Pendle

witch
trials
in
Lancashire,
England,
in
1612,
the
Salem
witch
crisis
eighty
years
later

depended
largely
on
local
feuds,
religious
strife,
and
long-held
cultural
beliefs
about
women
and

gender. In Puritan New England, many leaders used accusations of witchcraft as a way

to
control
“disruptive”
female
behavior.
Cotton
Mather,
a
Congregational
minister
in
Boston
and
staunch

defender of Puritan orthodoxy, wrote *The Wonders of the Invisible World: Being an Account*

of
the
Tr
yals
of
Several
Witches,
Lately
Executed
in
New-England
in
1693
as

his
justification
for
the
Salem
witchcraft
crisis
and
executions.
While
Mather
attacked
witches
as

the
embodiment
of
evil
and
defended
the
court's
verdicts,
he
also
voiced
his
great

discomfort with the court's admission of spectral evidence (testimony from dreams, ghosts, and visions).

Mather called on the court to admit only testimony from human witnesses, rather than

spectral
testimony,
in
the
persecution
of
witches.
Only
humans,
he
argued,
should
“turn
the

scale”
of
justice
in
court.

169
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MAYSOMETHINGNEVE

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ARMS

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This
4th-century
papyrus
is
part
of
an
ancient
Greek
handbook

for
magic.
As
well
as
containing
charms
to
discover
thieves
and
to
reveal
the

secret
thoughts
of
men,
the
handbook
describes
how
to
prepare
a
magical
ring.
The

owner
was
advised
to
inscribe
the
ring
with
a
charm,
according
to
the
following

formula:
“May
something
never
happen
as
long
as
this
remains
buried.”
It
was
intended

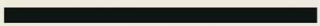
that
the
ring
be
hidden
in
the
ground,
in
order
to
prevent
something
from

happening.
By
inscribing
and
burying
the
ring,
the
owner
could
specify,
for
example,
that

they
did
not
want
a
rival
to
be
lucky
in
love.
With
the
exception

of
one
added
word,
the
inscription
reads
the
same
in
either
direction.
This
is

a
well-known
characteristic
of
magical
charms.



170

ABRACADABRA

The
“Abracadabra”
spell
has
been
used
by
generations
of
magicians
to
conjure
rabbits
out

of
hats.
In
ancient
times,
however,
the
same
word
was
held
to
be
a

charm
with
healing
powers.
Its
first
documented
use
appears
in
the
Liber
Medicinalis
or

“Book of Medicine” written by Quintus Serenus Sammonicus in the 2nd century C.E. Serenus

was
a
physician
to
the
Emperor
Caracalla,
prescribing
the
charm
“Abracadabra”
as
a
cure

for
malaria.
Sufferers
were
instructed
to
write
out
the
word
again
and
again,
leaving

out
one
letter
each
time.
This
would
produce
a
“cone-shaped”
text.
The
charm
was

then
worn
as
an
amulet
around
the
neck
in
order
to
drive
out
the

fever.
“The
Abracadabra
text
is
outlined
in
red
ink
in
the
margin
of

this manuscript. Serenus further recommended that flax, the fat of the lion, or

coral
stones
could
be
used
to
fix
the
charm
around
one's
neck.”
J

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Lead
Curator
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De emittendo depellendo.
Abracadabra
bracadabra
racadabra
acadabra
cadabra
adabra
dabra
abra
bra
ra
a.

171

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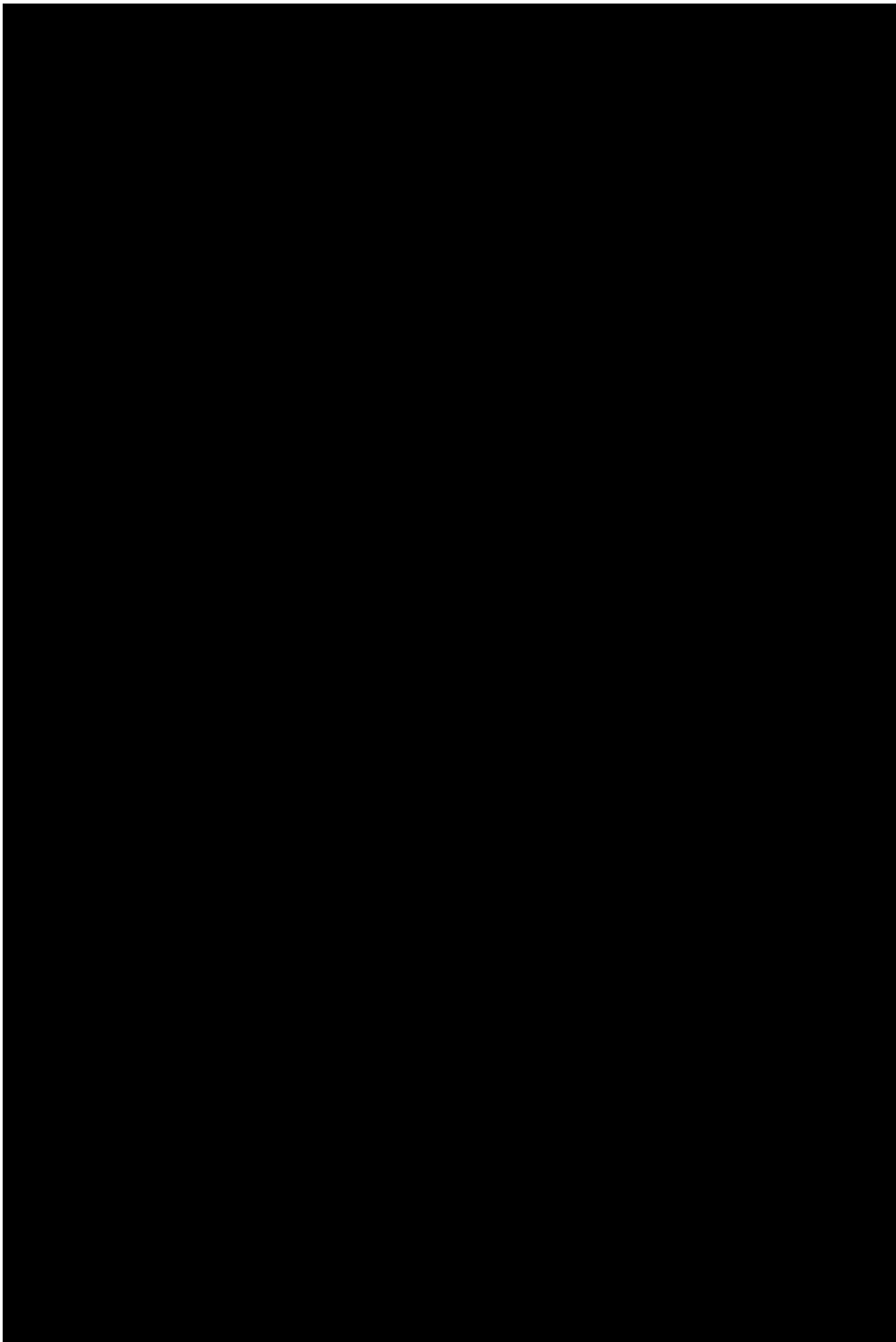

172

HOW TO TURN YO

URSELFINTOA

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In Ethiopia, magical practitioners commonly make collections of charms,

spells,
and
the
names
of
plants
and
their
properties,
which
are
then
copied
into

handbooks
like
this
one.
This
page
has
been
removed
from
a
magical
recipe
book.

It
contains
charms
for
reversing
spells
and
for
binding
demons.
One
charm
in
particular

supplies
the
formula
for
changing
yourself
into
a
lion
or
another
beast:
“With
red

ink,
write
these
secret
names
on
a
piece
of
white
silk.
To
transform
yourself

into
a
lion,
tie
the
silk
to
your
head;
to
become
a
python,
tie

it
on
your
arm;
to
turn
into
an
eagle,
tie
it
on
your
shoulder.”

“TRANSFIG

URATIONIS

so

ME OF THE MOST

COMPLEXAND

ANGEROUSMAG

ICYOUWILLLE

ARNATHOGWAR

TS ,, SHESAID

“ANYONEMES

SINGAROUNDI

NMYCLASSWIL

LLEAVEANDNO

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B
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Y

OUHAVEBEENW

ARNED.”

Mc

HARRY

POTTERANDTHESORCER

ER'SSTONE

CHARMS

ሩውዓሉሊ፡ ኤራእላ፡ወኤኤር
ው፡ወቃለሊሳ፡ኦ ኦ፡ ቦ፡መ ሐር
ኦ፡ቦ፡ኤ ኑ ሚ ያ ዓ ው፡ወጋር ፍ ውጋር
መ ር ቆ ረ ራ ዋ ለ፡ኤ ሳ ኒ ሰ ሳ ፡መ
ሐመ ራ ፡ ኩ ኦ ፡ወ ሐመ ራ ሐ ሳ ፡ወ ኦ
ሶ ሮ ሎ መ ለ ዓ ፡ወ ራ ራ ፡ዩ ም ራ ፍ ፡
ካ መ ሃ ር ፡ወጂ ር መ ፡ሀ ሠ ሳ ኒ ፡በ
ሐ ሐ መ ኒ ፡ሐ ሽ ባ ሸ ላ ፡መ ፃ ሠ መ ኦ ፡
ወ ኦ ሐ ኦ ፡ለ ኤ ለ ቃ ባ ፡ቤ ራ ር ፡ፃ ሚ
ቢ ሀ ዓ ሉ ዓ ሉ ኒ ፡ጢ ራ ፃ ው ፡ጂ ፍ ሪ ፡መ
ፍ መ ኤ ሉ ሰ ለ ፡ወ ጋ ር ሚ ሠ ላ ሥ ዓ ፡ወ ሰ
ሀ ጐ ጌ ካ ፡ወ ሁ ሥ ሠ ገ መ ኦ ፡ኦ ኤ ሰ ባ ኦ
ወ ኤ ኦ ኦ ፡ዩ ው ፍ ሥ መ ሽ ር ፡ሽ ል ፡ቤ ሉ
ሪ ሉ ጋ ር ኦ ፡መ ሠ ጋ ሸ ፡ጣ ሰ ር ፡በ ዘ ሰ ባ
ሻ ኦ ፡ኦ ው ፡በ ፅ ፍ ሓ ፡በ ቀ ኦ ፡ቀ ሰ ው
በ ጣ ኝ ር ፡ወ በ ኦ መ ፡በ ሳ ኦ ፡በ ኤ ኤ ፡
ኦ ሐ ፈ ኒ ፡በ ሠ ዝ ቀ ፡ጣ ው ኝ ፡በ ሃ
ጭ ፡ሐ ር ፡ኤ መ ፡ኑ ሳ ኦ ር ፡በ ገ ኦ ኒ ፡
ኑ ኒ ው ፡ኤ ፡በ ሰ ፡ሠ ኤ መ ፡ኑ ሳ ኤ
ር ፡በ ሐ ቄ ኒ ፡ኑ ኒ ው ፡ዘ ፡ኦ ፡ው ኤ
መ ፡ኑ ሳ ኦ ር ፡በ ኒ ሰ ኦ ፡ኑ ኒ ሰ
ው ፡ኦ ራ ሚ ኑ ፡ፃ ው ሰ ኑ ፡ወ ኤ በ ያ
ኑ ፡

EONEINTOALION,AP

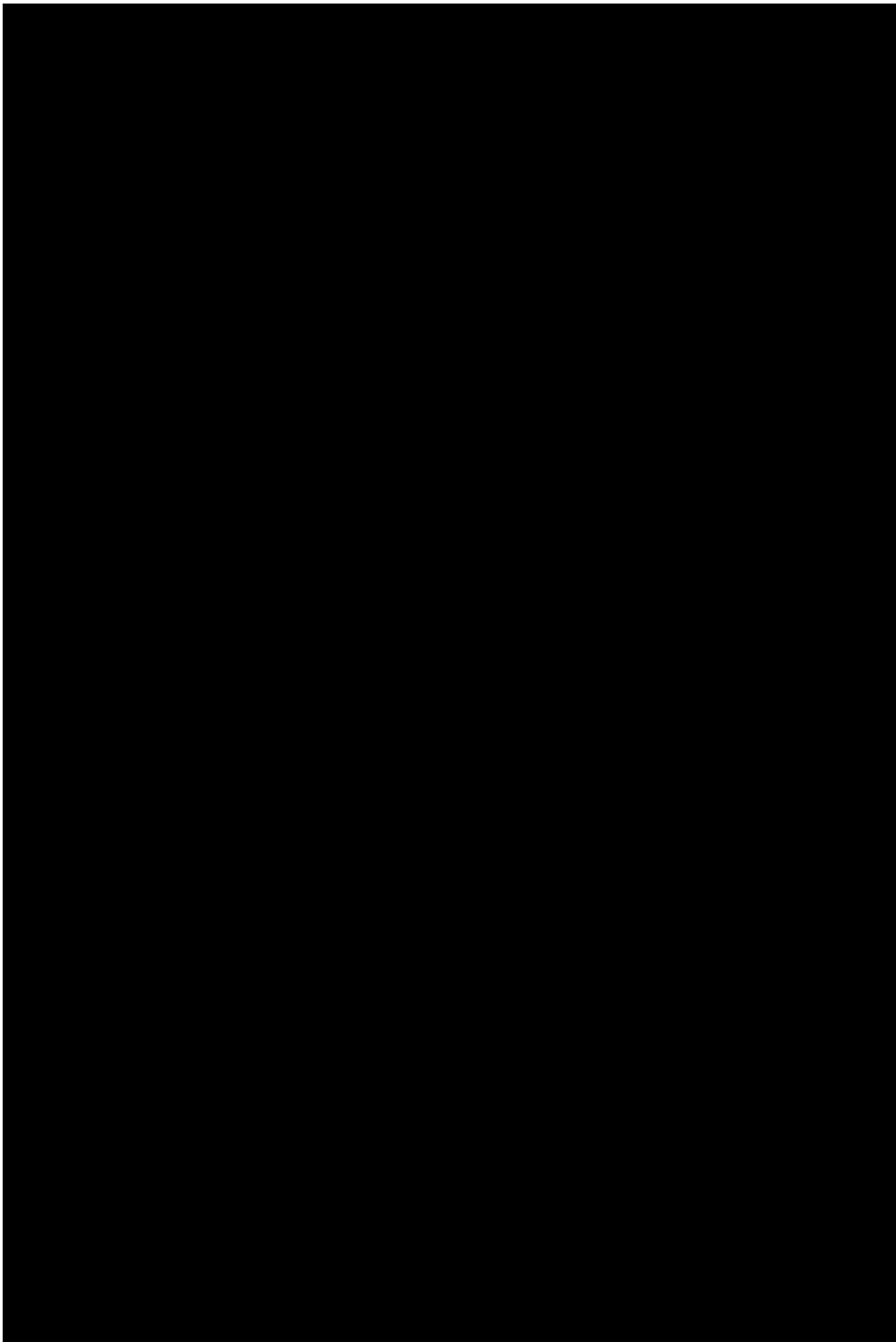
YTHON ,ORANEAGLE(

ETHIOPIA, 18TH CEN

TURY)

British Library

CHARMS



174

Love

potions and charms are still widely used across the world. Sometimes this type of

magic
even
appeared
at
Hogwarts—from
Professor
Slughorn
brewing
Amortentia
in
class
to
Ron
Weasley

accidentally
ingesting
Romilda
Vane's
love
potion.
Made
in
the
Netherlands,
the
love
charm
shown

here
is
rich
in
symbolism
that
imbued
the
object
with
magical
power.
Painted
onto

an
oyster
shell
to
ensure
fertility,
the
charm
was
produced
for
a
couple
whose

first initials were J and R. Red thread binds the letters together while a

pair
of
touching
hearts
represent
their
love.
Above
these
letters
are
the
couple's
star

signs—"
for
Taurus
and
!
for
Gemini.
“The
effectiveness
of
this
love
charm

remains unknown. As Slughorn declared in his Potions class, ‘It is impossible to

manufacture or imitate love.'"

ALEXANDERLO

CK *Curator* CHARMS

J
R

175

“PROFESSOR,

I'MREALLYSO

RRYTODISTUR

BYOU ,, SAIDH

ARRYASQUIET

LYASPOSSIBL

E ’WHILERONS

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GTOSEEPASTS

LUGHORNINTO

HISROOM ,“ BU

TMYFRIENDRO

N' SWALLOWE

DALOVEPOTIO

NBYMISTAKE.

YOUCOULDN'T

MAKEHIMANAN

TIDOTE ’COUL

DYOU?”

POT

TERANDTHEHALF - BLOO

DPRINCELOVECHARM(

NETHERLANDS ,20TH

CENTURY)

The Museum of Witchcraft and Magic, Boscastle

C

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Of The Constellations

Another Company of Stars that encompass the pole of ye Ecliptic & lie dispersed in various places, the antients formed an Image or Constellation called ye Dragon (see fig 3) wreathing & twisting it Self betwixt the two Bears, it is a noble Constellation, having Stars in every one of ye 12 Signs & the pole of ye Ecliptick is in the very middle of it, (at p) it hath one Star of ye Second Magnitude, (at s) being ye least but two in ye tail, the Star (at s) is called Rasaben, being a bright Star in the head of ye Dragon, famous for that ye Ingenious Mr Robert Hook Fellow of ye Royal Society, made use of this Star, to attempt the Proof of the Motion of ye Earth by observation, in 1674 where he observed (as ye Reverend Mr Flamsteed hath divers times since) a parallax of the Earths Annual orb which infallibly proves the motion of the Earth to be true, according to ye Doctrine of Copernicus

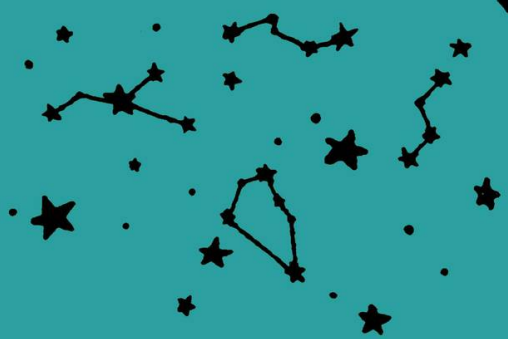
Behind the neck of the Dragon, the antients formed another Constellation of Stars into ye Image of a Swan (see fig 4) the Star near the Tail (at m) is of ye 2 Magnitude, & is called Arided or Arided; & near the Star in its breast, where ye letter (n) is placed; a new Star appeared in the year 1601, & after some time disappeared, in the year 1658 it appeared again, & likewise in the year 1670, and so it continued appearing and disappearing Several times, it was a star of the third Magnitude, and at this time wholly Disappears

The Stars in this (as in ye other Constellations) are easily known & distinguished, if you observe about wt parts of ye Head, Neck, Breast Wings Tail &c they are placed.

And this was ye method made use of by ye Antients, to distinguish & Name ye greatest part of ye visable Stars in ye Firmament, by forming

CHAPTER 5

ASTRONOMY



177

178

ASTRONOMY

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In this handwritten note, which was

made as she was writing *The Sorcerer's Stone*, J.K. Rowling has listed the subjects

taught
at
Hogwarts
alongside
the
prospective
names
of
their
teachers.
Here
you
get
a

glimpse
of
some
of
the
revisions
and
choices
J.K.
Rowling
made
as
she
developed

Harry Potter's wizarding world. An early moniker for the Professor of Astronomy is recorded

here
as
“Aurelia
Sinistra.”
This
later
developed
into
“Aurora
Sinistra.”
J.K.
Rowling
often
uses

Latin
words
for
her
names
and
spells.
“Aurora,”
which
means
“the
dawn,”
can
also

refer
to
the
natural
phenomenon
that
occurs
near
the
magnetic
poles,
creating
breathtaking
light

displays
in
the
sky.
As
well
as
meaning
“left
-
hand
side,”
“Sinistra”
is

also
the
name
of
a
star
in
the
constellation
of
Ophiuchus,
better
known
as

the Serpent Bearer. *“The lists of Defense Against the Dark Arts teachers include*

unused characters with unfamiliar names like Enid Pettigrew, Oakden Hernshaw, and Mylor Silvanus,

none
of
whom
appear
in
the
published
books.”

J
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NORLEDGE

Curator

Enid Pettigrew

Quirinus Quirrell (1)
Gilderoy Lockhart (2) [redacted], (6) [redacted]
Remus Lupin (3), (7) Sinistra
Enid Pettigrew (4), (6), (7)
Oakden Hernshaw (5)

SUBJECTS 3rd year

core subjects:
- Potions
- Transfiguration
- Charms
- Defence Against the Dark Arts
- History of Magic
- Astronomy
- Herbology

Divination → Harry & Ron
Study of Ancient Runes → Hermione
Arithmancy → Hermione
Care of Magical Creatures → Harry & Ron
Muggle Studies → Hermione

Divination : Enid Pettigrew

Transfiguration	Professor Minerva McGonagall
Charms	Filius Flitwick
Potions	Severus Snape
Defence Against the Dark Arts	Remus Lupin
History of Magic	Cuthbert Binns
Astronomy	Aurelia Sinistra
Herbology	Pomona Sprout
Divination	I
Care of Magical Creatures	

[redacted]

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J.K.
Rowling

Transfiguration	♀	Prof. Minerva McGonagall
Charms	♂	Prof. Filius Flitwick
Potions	♂	Prof. Severus Snape
Herbology	♀	Prof. Pomona Sprout
D.A.D.A.	♂	Prof. Remus Lupin
Astronomy	♀	Prof. Aurora Sinistra
History of Magic	♂	Prof. Cuthbert Binns
Divination	♂	Prof. Mopsus etc
Study of Ancient Runes	♀	Prof. Batusheda ~~Vector~~ Babbling
Arithmancy	♀	Prof. Septima Vector
Care of Magical Creatures	♂ →	~~Hagrid~~ Rubeus Hagrid
Muggle Studies	♀	Prof.

Digit
Pi
Vector

Septima
Vector

Fata
The fates
The fairies

Hippogriffs Stormswift
Hothoof
Fleetwing

Gibberish
Gobbledegook
also check
tongues/languages Greek etc

Mylor Silvanus

Rosmerta "Good purveyor"
village woman?

1) Quirrell
2) Lockhart
3) Lupin
4) Pettigrew
5) Mylor person. Oakden Hobday

180 ASTRONOMY LISTSOFHO

GWARTSSUBJECTSAN

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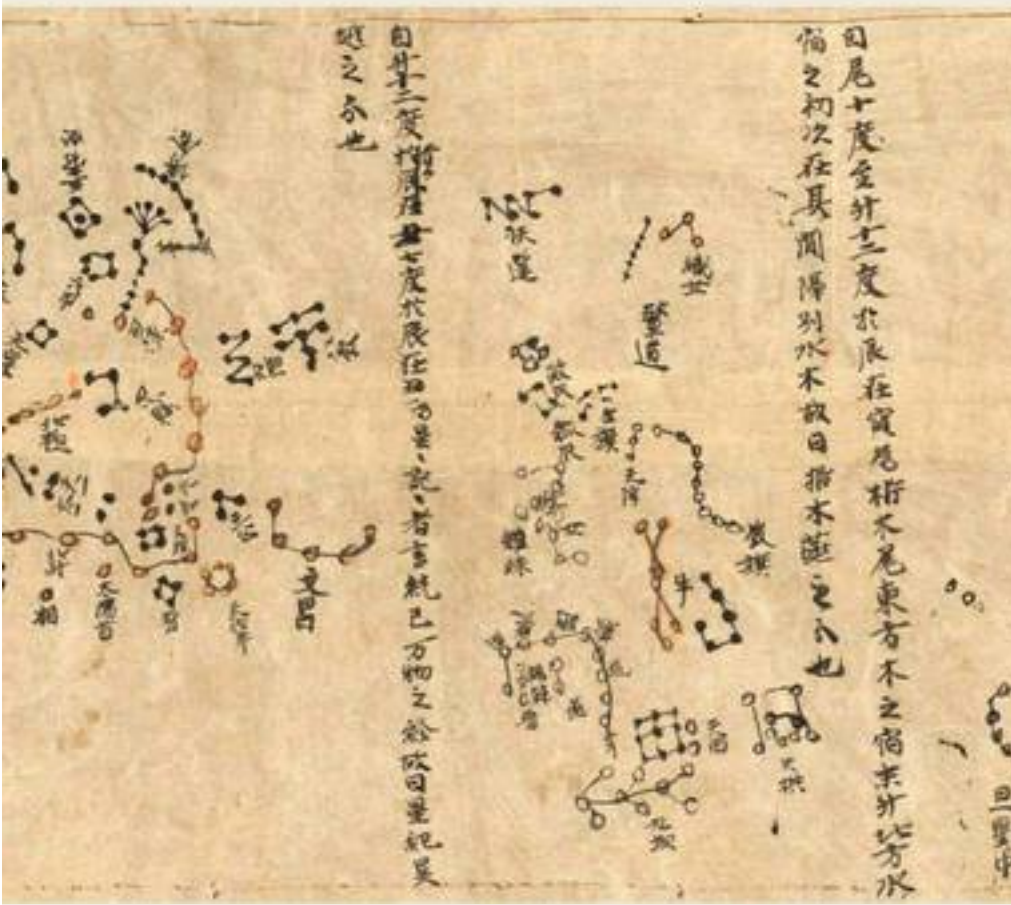
Rowling



FOREWO

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181
THEOLDEST

ATLAS OF THE N

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In 1907, a Hungarian-British archaeologist

named
Aurel
Stein
was
searching
for
artifacts
in
the
desert
on
the
southern
Silk

Road.
He
entered
a
cave
in
Dunhuang,
Central
China,
that
had
been
sealed
for

thousands
of
years
and
stumbled
upon
an
amazing
discovery—the
cave
was
a
treasure
trove

containing 40,000 ancient Buddhist manuscripts, paintings, and documents. This paper scroll was among them,

the
oldest
preserved
star
atlas
from
any
civilization.
At
the
time
that
the
atlas

was

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SAIDFIRENZE

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RITTEN ,FORT

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POTTERA

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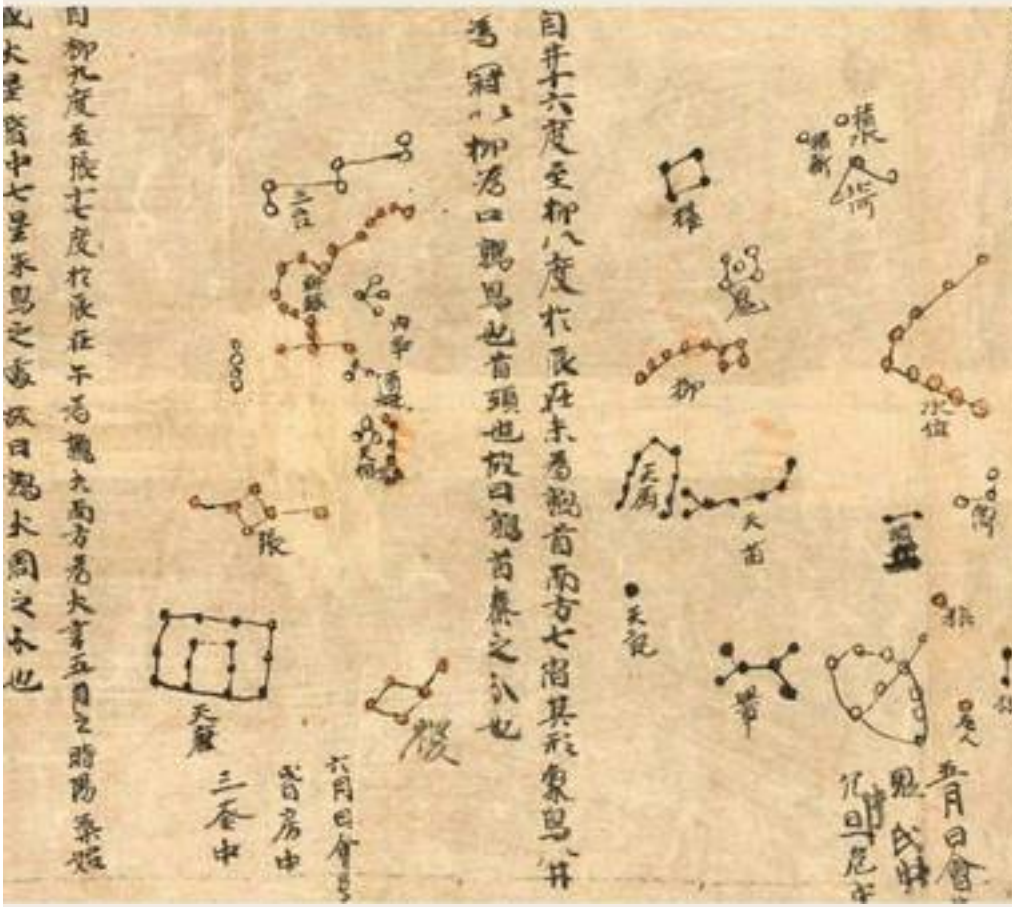
星
柳
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翼
軫
角
亢
氐
房
心
尾
箕
斗
牛
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虛
危
室
壁
奎
婁
胃
昴
畢
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參
井
鬼
柳
星

FOREWO

“This star atlas is a remarkable survival. It is astonishing to think that

it
was
created
centuries
before
the
invention
of
the
telescope.
The
scroll
dates
back
to

approximately
700
C.E.,
and
its
detail
and
accuracy
are
extraordinary.”
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NHUANGSTARATLAS(

CHINA, CA. 700 C.E.

)
British Library
made,
it
was
believed
that
the
movement
of
the
stars
reflected

the
actions
of
the
emperor
and
his
court
on
Earth.
A
solar
eclipse,
for

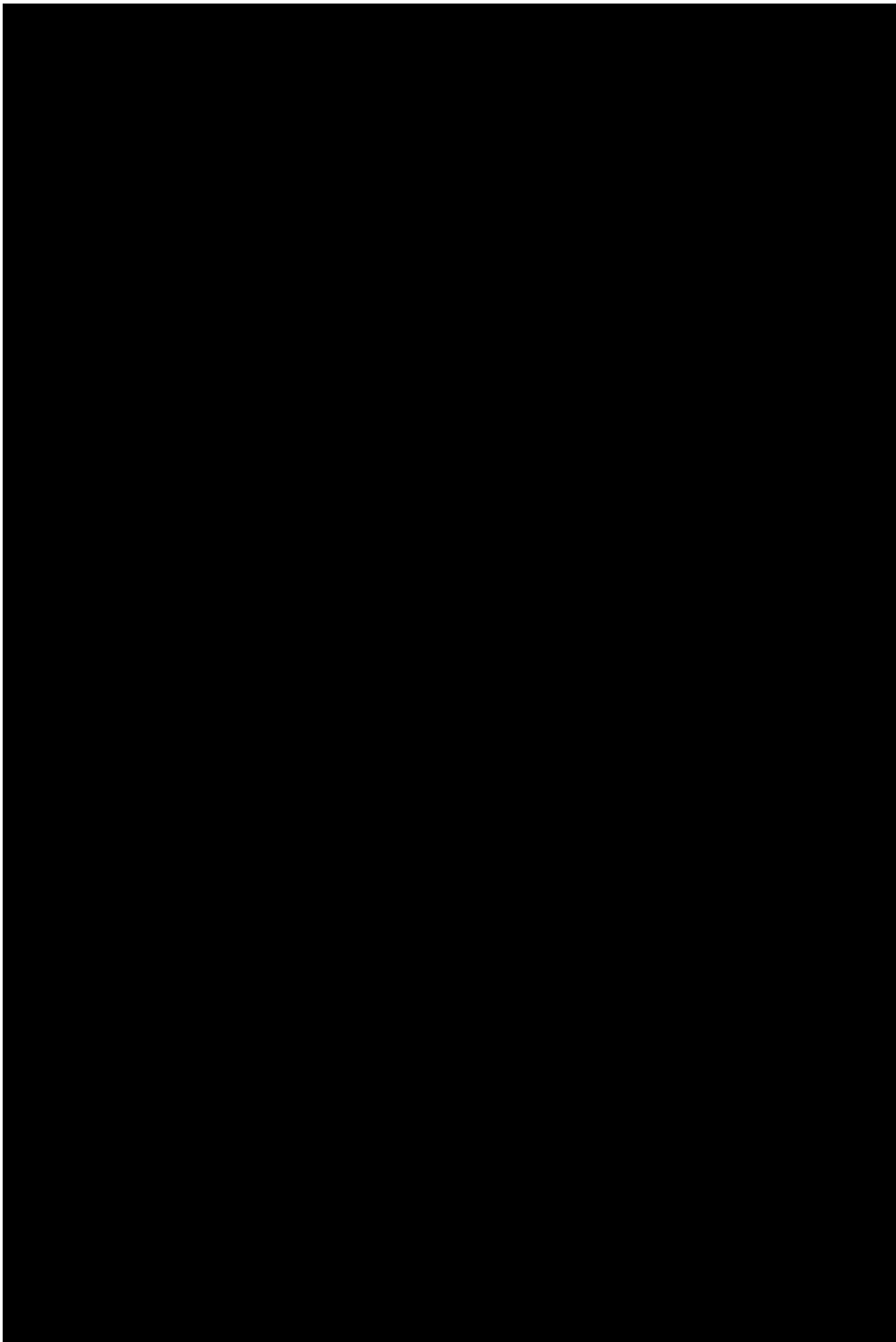
example,
might
be
interpreted
as
a
sign
of
a
forthcoming
coup.
The
scroll
shows

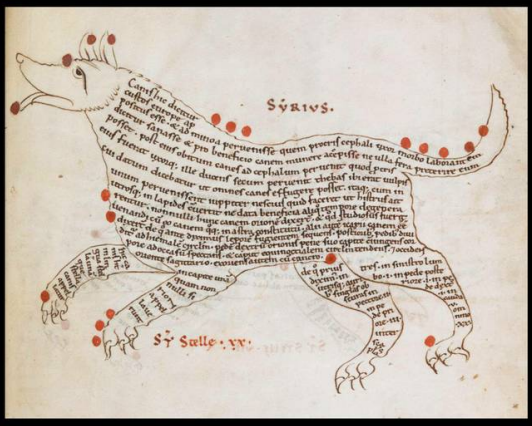
more
than
1,300
stars
visible
to
the
naked
eye
in
the
Northern
Hemisphere.
It

is
staggering
to
think
that
a
chart
of
such
accuracy
was
created
by
observation

alone—the
Dunhuang
Star
Atlas
is
the
oldest
map
of
the
night
sky,
yet
it

stands
up
well
compared
to
modern
charts
today.




SYRIVS.

183

ANASTRONOMICALM

ISCELLANY (PETERB

OROUGH, 12THCENTU

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British Library
ASTRONOMY
SIR

IUSBLACK

The wonders of the

night
sky
have
inspired
many
of
the
character
names
in
the
Harry
Potter
series.

Hogwarts alumni include Andromeda Tonks, Bellatrix Lestrange, and of course their cousin, Sirius Black.

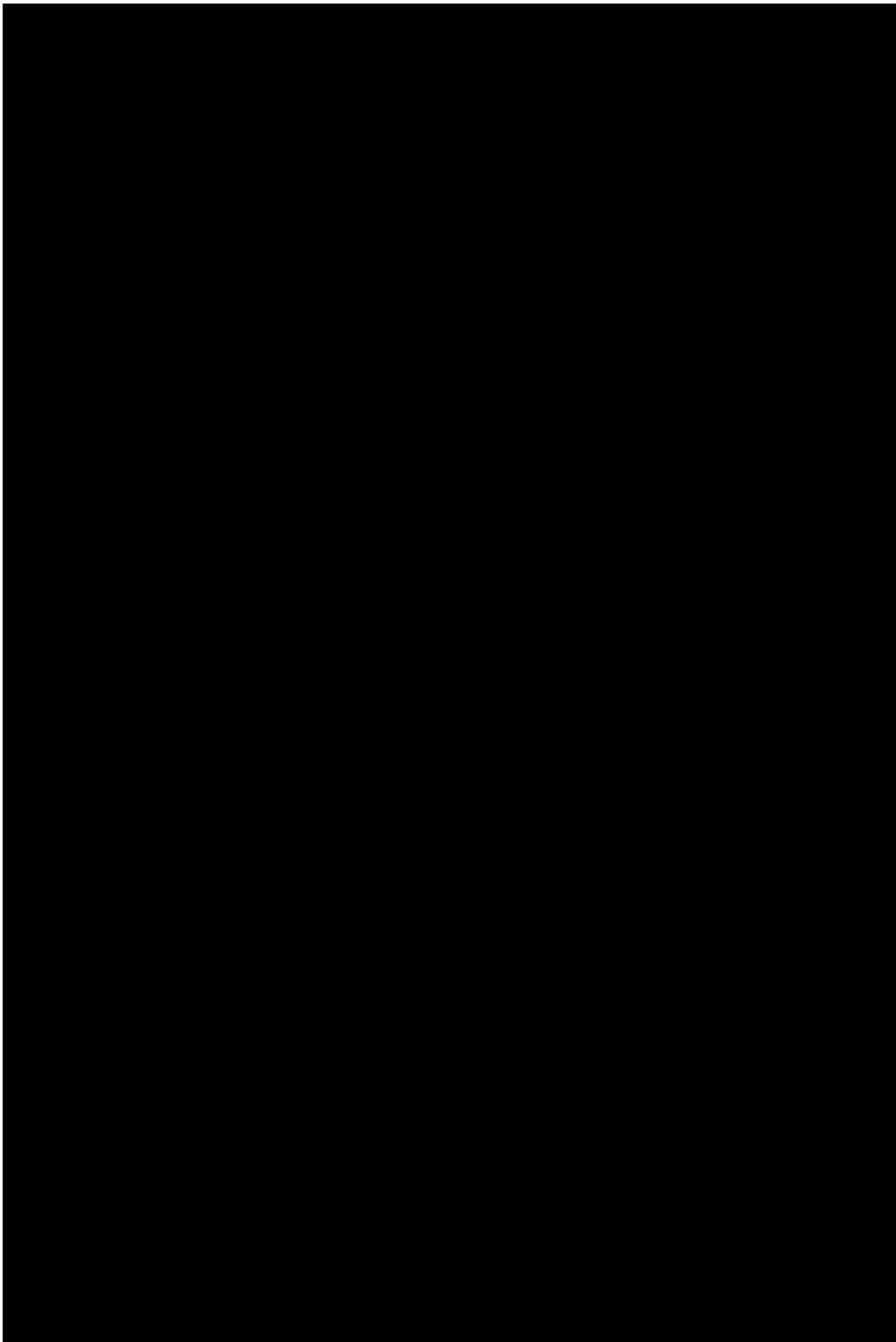
This medieval manuscript shows the constellation of Canis Major. The most famous star in

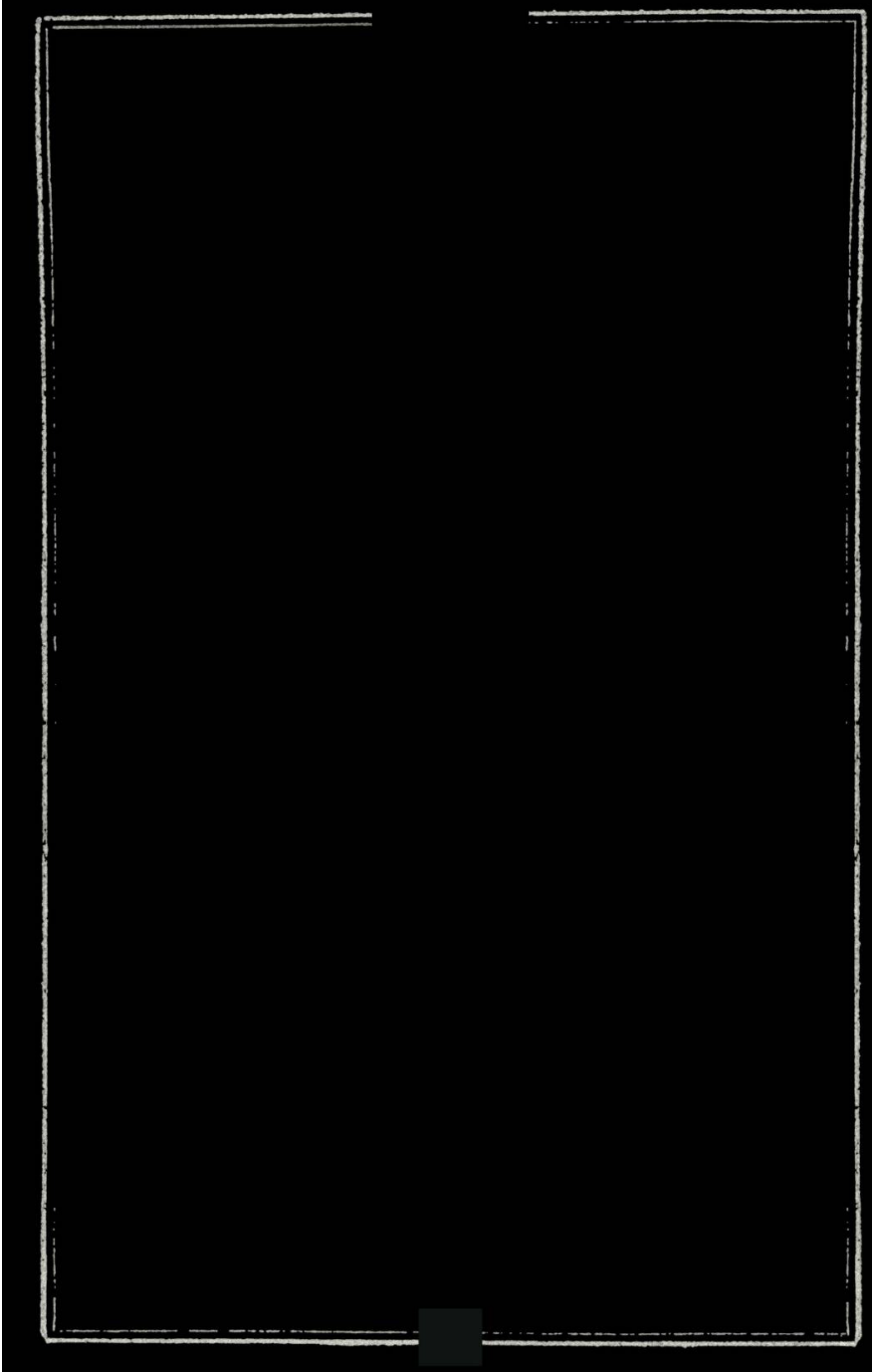
that
constellation
and
also
the
brightest
light
that
can
be
seen
from
Earth
is

Sirius, the Dog Star. The shape of the dog in this manuscript is infilled

with
a
pattern
poem
in
Latin,
derived
from
the
writings
of
the
Roman
author

Hyginus.





184

ASTRONOMY

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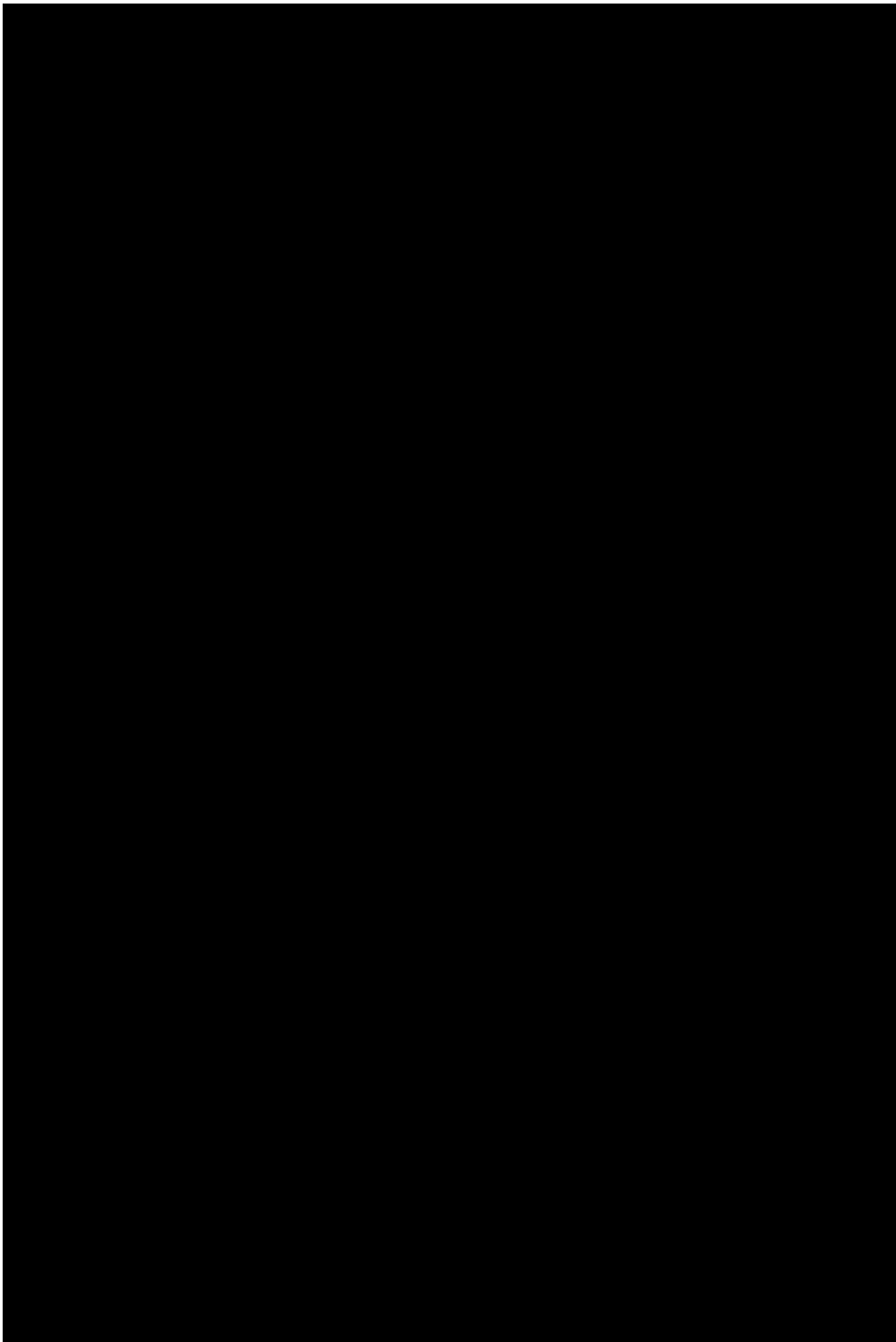

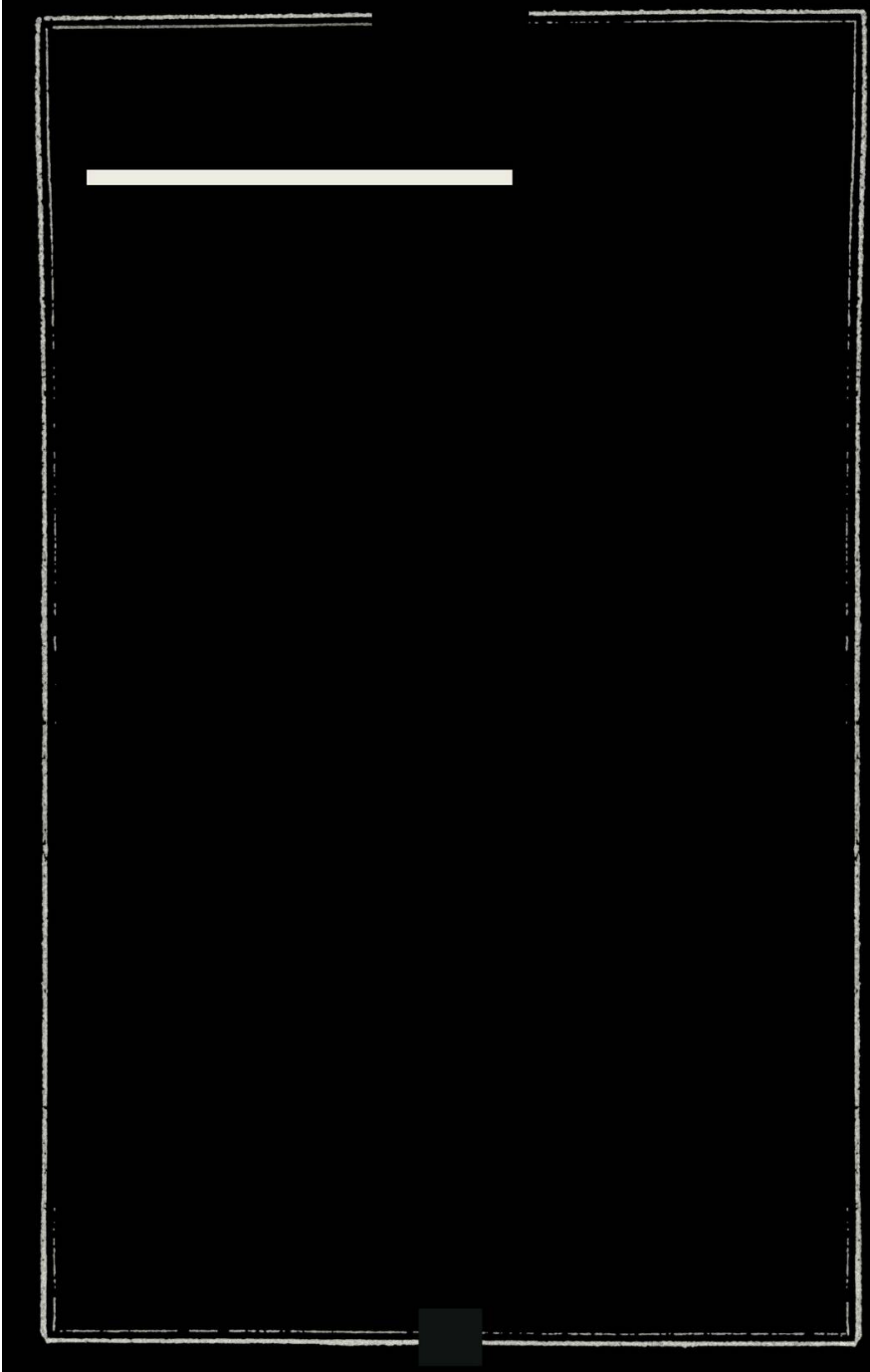

185

ASTRONOMY

EYESTO

THESKIES

Astronomers of the past

used a range of equipment to help them plot the movement of the stars.

This exquisite instrument made by Muhammad b. Abi Bakr almost eight hundred years ago

is
called
an
astrolabe.
It
could
be
used
to
create
a
two-dimensional
map
of

the
heavens,
similar
to
the
star
charts
that
Harry
and
his
classmates
were
expected

to
plot
in
their
Astronomy
exams.
An
astrolabe
was
also
able
to
determine
latitude

and
was
employed
in
the
Islamic
world
to
find
the
direction
of
Mecca.
The

back
of
this
astrolabe
has
a
calendar
with
three
apertures
including
one
showing
the

lunar
phase
and
one
the
positions
of
the
Sun
and
Moon
in
the
zodiac.

This astrolabe from Persia (modern day Iran) is thought to be one of the

oldest
existing
geared
instruments.

MUHAMMAD B. ABI BAKR,
ASTROLABE (ISFAHAN, 1221–22)

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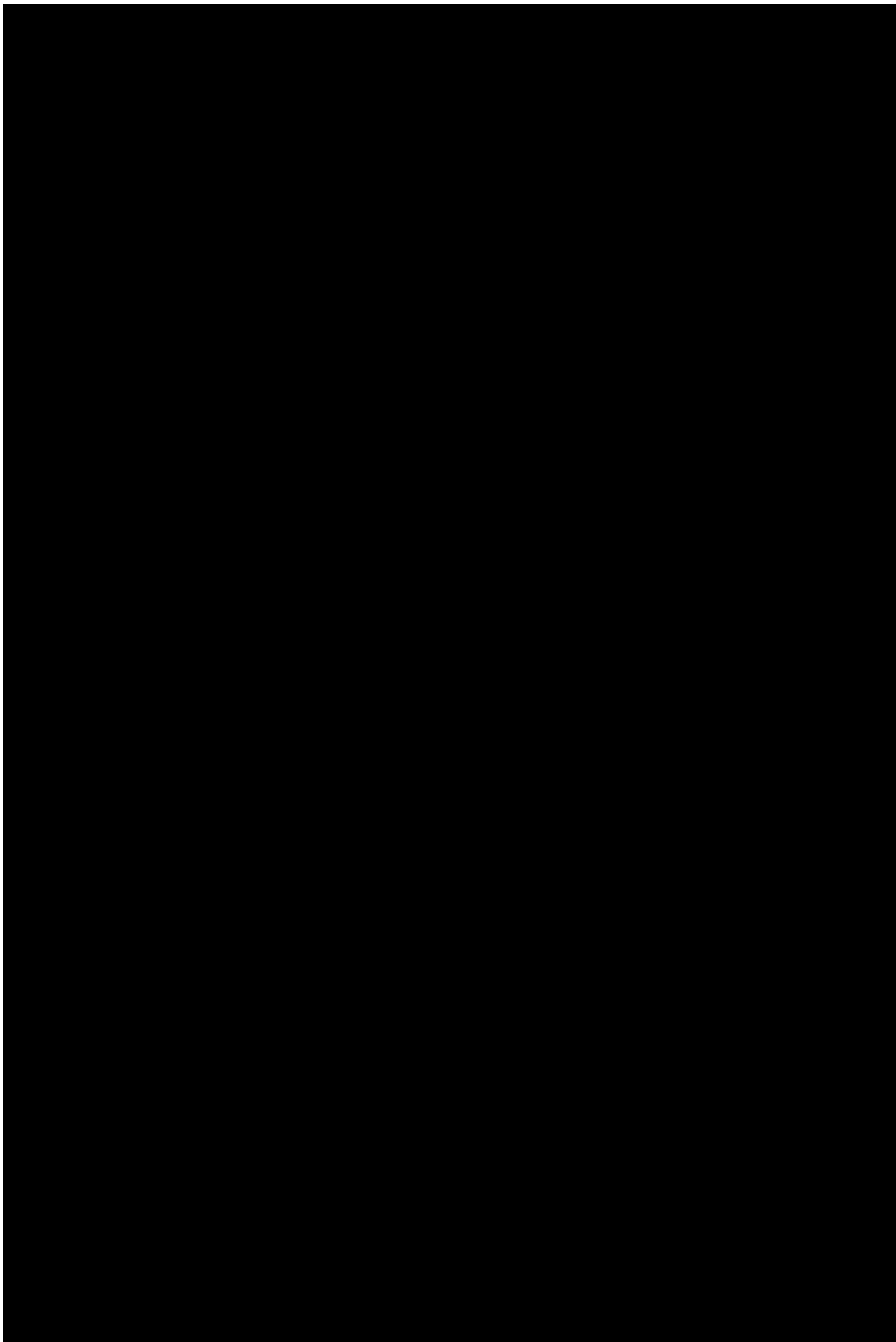
ASTROLABE (ISFAHAN, 1221–22)
American Museum of Natural History Library



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Celestial globes show the position of stars in the sky

as perceived from Earth. The art dates back thousands of years—the first celestial globes

were created in ancient Greece. This example was designed by a Franciscan monk named

Vincenzo Coronelli, considered to be one of the greatest globe makers in the world.

Coronelli often collaborated with Jean Baptist Nolin, engraver to the French Crown. Working with

draft
maps
provided
by
Coronelli,
Nolin
engraved
beautiful
baroque
constellation
figures
of
animals,
men,

and
mythical
creatures
shown
in
constant
dialogue
as
they
move
together
across
the
sky.

This
globe
also
contains
information
about
wind
direction.
Half
of
its
emblem
was
left

empty
so
that
the
makers
could
insert
the
name
of
the
person
to
whom

it
was
to
be
dedicated.

VINCENZO COCO

RONELLI ’CELESTIA

L GLOBE (VENICE, 1699)

Beinecke Rare Book and Manuscript Library, Yale University

ASTRO

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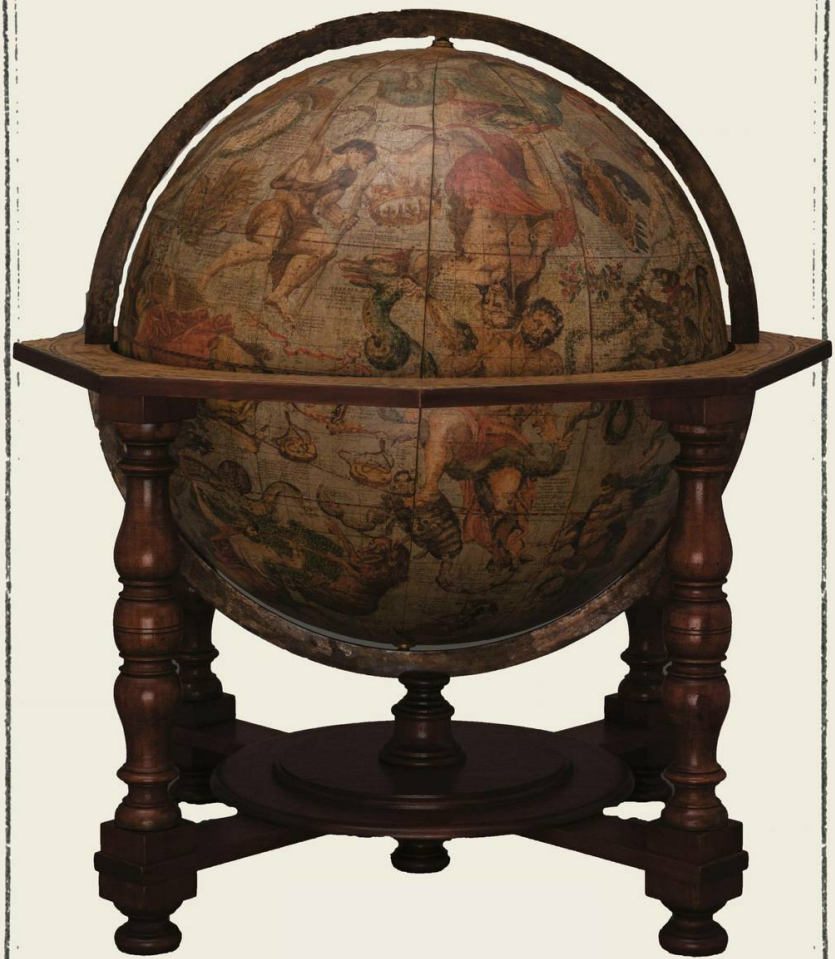

188
ASTRONOMY

189

MECHANICALM

A
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An
orrery
is
a
model
of
the
solar
system.

This
mechanical
marvel
was
made
in
London
by
the
mathematical
instrument
maker,
John
Troughton.

It
displays
the
movement
of
Earth
in
relation
to
the
Moon
and
two
other

planets. The model rests on an octagonal wooden base, above which curves a series

of
bands
marking
celestial
longitude
and
latitude.
Orreries
have
long
been
used
in
teaching

and
were
even
available
for
purchase
in
Diagon
Alley.
At
Hogwarts,
they
are
not

only
used
for
Astronomy,
but
also
for
“planetary
divination.”
Professor
Sybill
Trelawney's
orrery
holds

“the
moons
[
…
]
the
nine
planets
and
the
fiery
sun,
all
of

them
hanging
in
thin
air
beneath
the
glass.”

HE WAS

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VINGMODELOF

THE GALAXY IN

ALARGEGLASS

BALL, WHICHW

OULDHAVEMEA

NTHENEVERHA

DTOTAKEANOT

HERASTRONOM

YLESSON.

POTTER AND THE PRISON

EROFAZKABAN

ASTRONOMY

190

MINIATUREORRERY

MADE BY JOHN TROUGH

TON(LONDON,18THC

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Science
Museum

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191

KEPLERONTHE

S T A R S

Written by the imperial astronomer Johannes Kepler, the

Rudolphine Tables helped its readers to locate the planets in relation to the stars.

It
was
a
massive
achievement,
containing
the
position
of
1,005
stars,
and
is
the

most
accurate
star
catalog
of
the
pre-telescope
era.
The
elaborate
illustrated
frontispiece
of
the

book
shows
a
temple
of
Urania,
the
Muse
of
Astronomy.
The
temple
is
filled

with
great
star-gazers—Hipparchus
of
Nicaea,
Ptolemy,
Nicolaus
Copernicus,
Kepler's
predecessor
Tycho
Brahe,
and
an

unnamed
Chaldean,
an
ancient
people
renowned
for
their
astronomical
skills.
In
a
panel
underneath

the
temple
there
is
also
a
picture
of
Kepler
himself.
“In
1617,
Kepler's
mother

was
suspected
of
witchcraft,
a
crime
punishable
by
death.
The
accused
spent
over

a
year
in
prison
but
was
eventually
released
when
her
son
intervened.
Kepler

was
an
official
astronomer
to
the
Holy
Roman
Emperor—this
family
intrigue
must
have

been
ver
y
difficult
for
him.”
A
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K
Curator
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TABVLÆ
RVDOLPHI
ASTRONO
MICÆ
COPER
NICVS.
TYCHO
BRAHE
INSVLA. HVENNA. DANIÆ.

JOHANNES KEPLER, *T*

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(ULM, 1627)
British Library

193

LEONARDOONT

HE MOON

Leonardo da Vinci—inventor, scientist, artist

—

was
centuries
ahead
of
his
time.
Throughout
his
career,
Leonardo
made
notes
written
in

curious
mirrored
handwriting
that
reads
from
right
to
left.
Some
of
these
pages
were

later
gathered
into
a
notebook
known
as
the
“Codex
Arundel,”
named
after
a
former

owner,
the
Earl
of
Arundel.
The
shaded
diagram
in
the
center
describes
the
reflection

of
light,
according
to
the
alignments
of
the
Sun,
Moon,
and
Earth.
Leonardo's
drawing

shows
the
Sun
and
Moon
revolving
around
the
Earth,
accepting
the
theory
by
the

Greek
astronomer
Ptolemy
that
the
Earth
was
the
center
of
the
universe.
Leonardo
also

believed
that
the
Moon
was
covered
with
water
and
that
its
surface
would
reflect

light
like
a
convex
mirror.

HARRYWA

TCHEDTHECLO

UDYSKY ,CURV

ESOFSMOKE-G

RAYANDSILVE

RSLIDINGOVE

R
T
H
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F
A
C
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O
F
T

THE WHITE MOON

HEFELTLIGH

T-HEADEDWIT

HAMAZEMENTA

THISDISCOVE

RIES.

POTT

ERANDTHEDEATHLYHAL

LOWS

ASTRONOMY

LEONARDO DA VINCI'

S
N
O
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B
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O
K
(ITALY, CA. 1506–8)
British Library

195

ASTRONOMY

AVIEWO

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S

Just the thing for Hogwarts First Years, *Urania's Mir ror* is a set of

32
star
charts,
printed
on
cardstock
and
sold
for
astronomical
self-instruction.
Each
card
is

pierced
with
holes
that
correspond
to
the
size
of
the
brightest
stars,
giving
a

realistic
impression
of
a
constellation
when
held
up
to
the
light.
The
cards
were

engraved
by
the
mapmaker
Sidney
Hall
and
then
painted
by
hand.
The
images
were

designed
by
an
anonymous
“Lady,”
who
has
since
been
identified
as
the
Reverend
Richard

Bloxam,
an
assistant
master
at
Rugby
School
in
Warwickshire,
England.
It
is
unclear
why

Bloxam
hid
his
connection
with
these
cards.
Perhaps,
like
other
authors,
he
felt
that

his
gender
might
affect
sales
in
a
market
that,
at
the
time,
wanted
to

attract
female
customers.

THEYBOUGH

THARRY'SSCH

OOLBOOKSINA

S
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P
C
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L
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D
F

LOURISHANDB

LOTTSWHERET

HESHELVES

STACKEDTO

THE CEILING W

ITHBOOKSASL

ARGEAS

STONESBOUN

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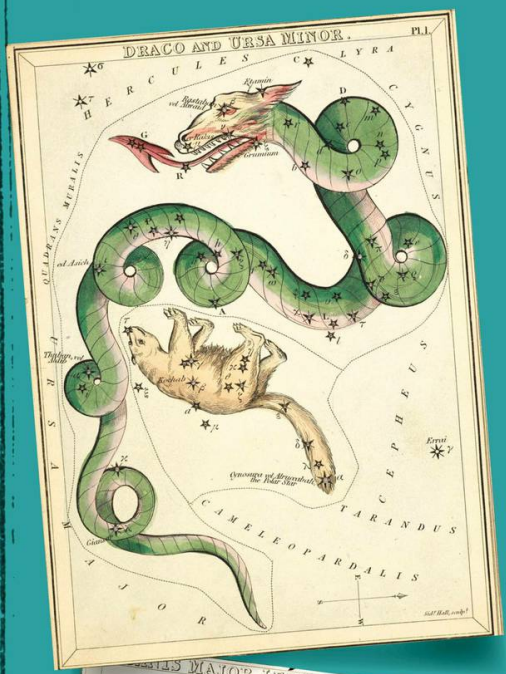
POTTERAND

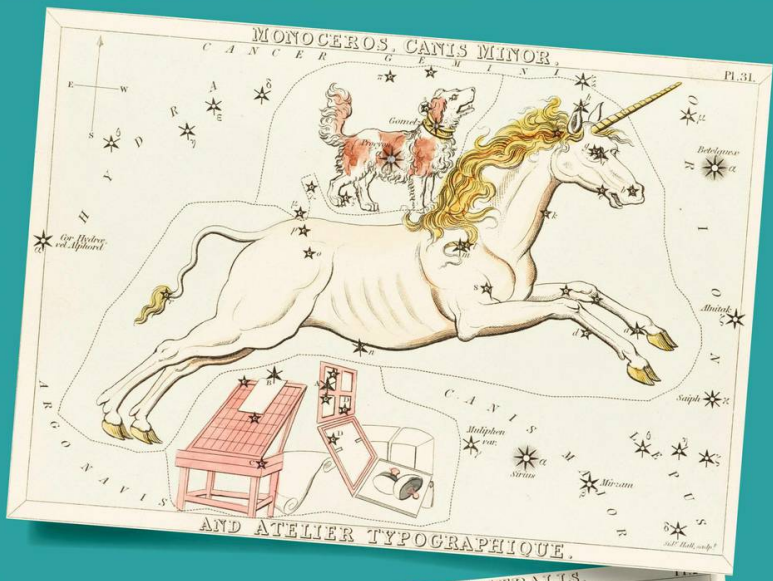
THE SORCERER'S STONE

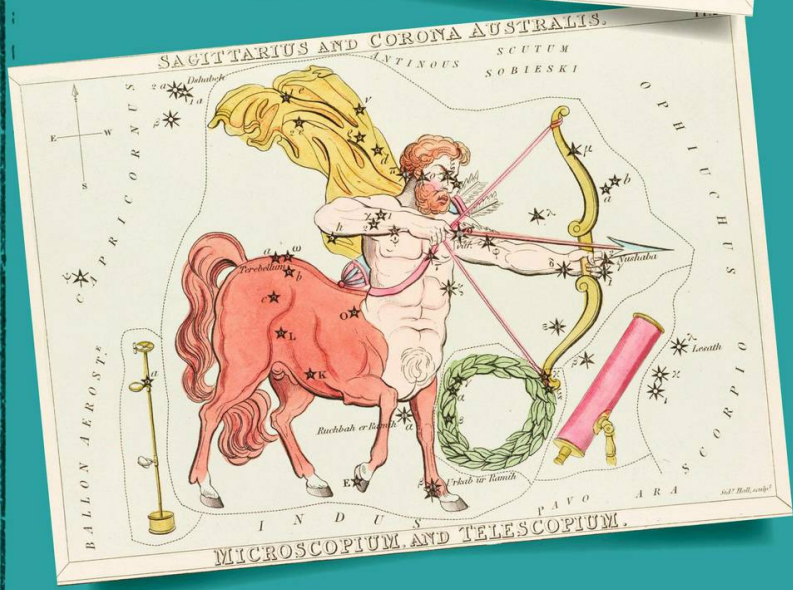

DRACO AND URSA MINOR.
Pl.1.
HERCULES
LYRA
CYGNUS
QUADRANS MURALIS
URSA MAJOR
CEPHEUS
TARANDUS
CAMELEOPARDALIS
Etamin
Rastab vel Alrais
Grumium
Kochab
Cynosura vel Alrumbah the Polar Star
Ercai
Gaus

MAJOR, LEPUS, COLUMBA NOACHI & CELA SCULPTORIS.
Pl.30.
MONOCEROS
ORION
ATELIER TYPOGRAPHIQUE
SCEPTRUM BRANDENBURG
ARGO NAVIS
Mirzam
Arneb
Nibal
Adhara
Phaet

IRROR;ORAVIEWOFT

H
E
H
E
A
V
E
N
S
(LONDON, 1834)
British Library


MONOCEROS, CANIS MINOR,
CANCER GEMINI
Pl. 31.
HYDRA
ORION
Gomel
Betelgeux
Cor Hydrae vel Alphard
Alnitak
Saiph
CANIS MAJOR
LEPUS
Muliphen var.
Sirius
Mirzam
ARGO NAVIS
AND ATELIER TYPOGRAPHIQUE.


SAGITTARIUS AND CORONA AUSTRALIS.
ANTINOUS
SCUTUM SOBIESKI
OPHIUCHUS
CAPRICORNUS
Dshabeh
Terebellum
Nushaba
Lesath
Ruchbah er Ramih
Urkab ur Ramih
BALLON AEROST.E
SCORPIO
INDUS
PAVO
ARA
MICROSCOPIUM, AND TELESCOPIUM.

IRROR;ORAVIEWOFT

H
E
H
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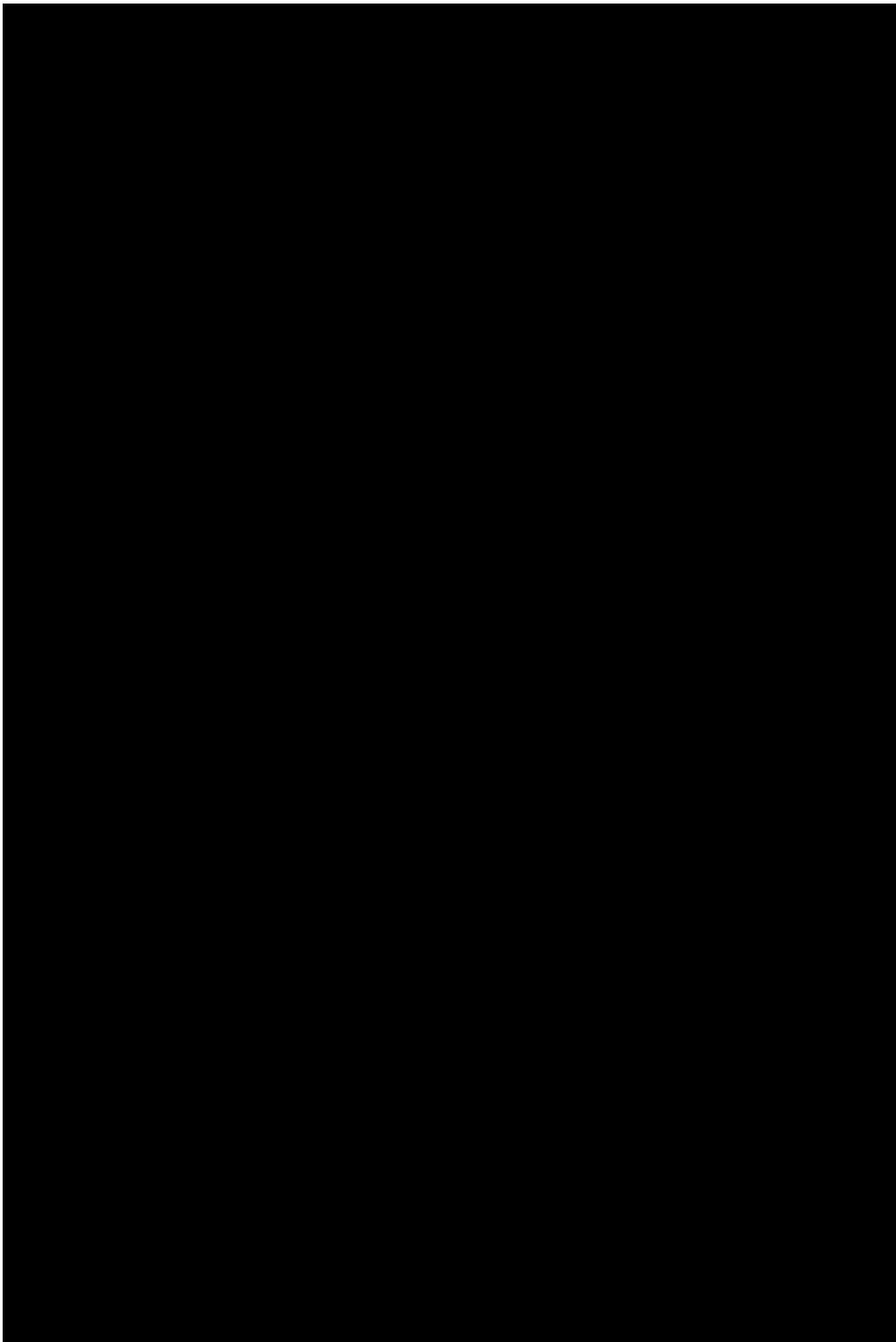
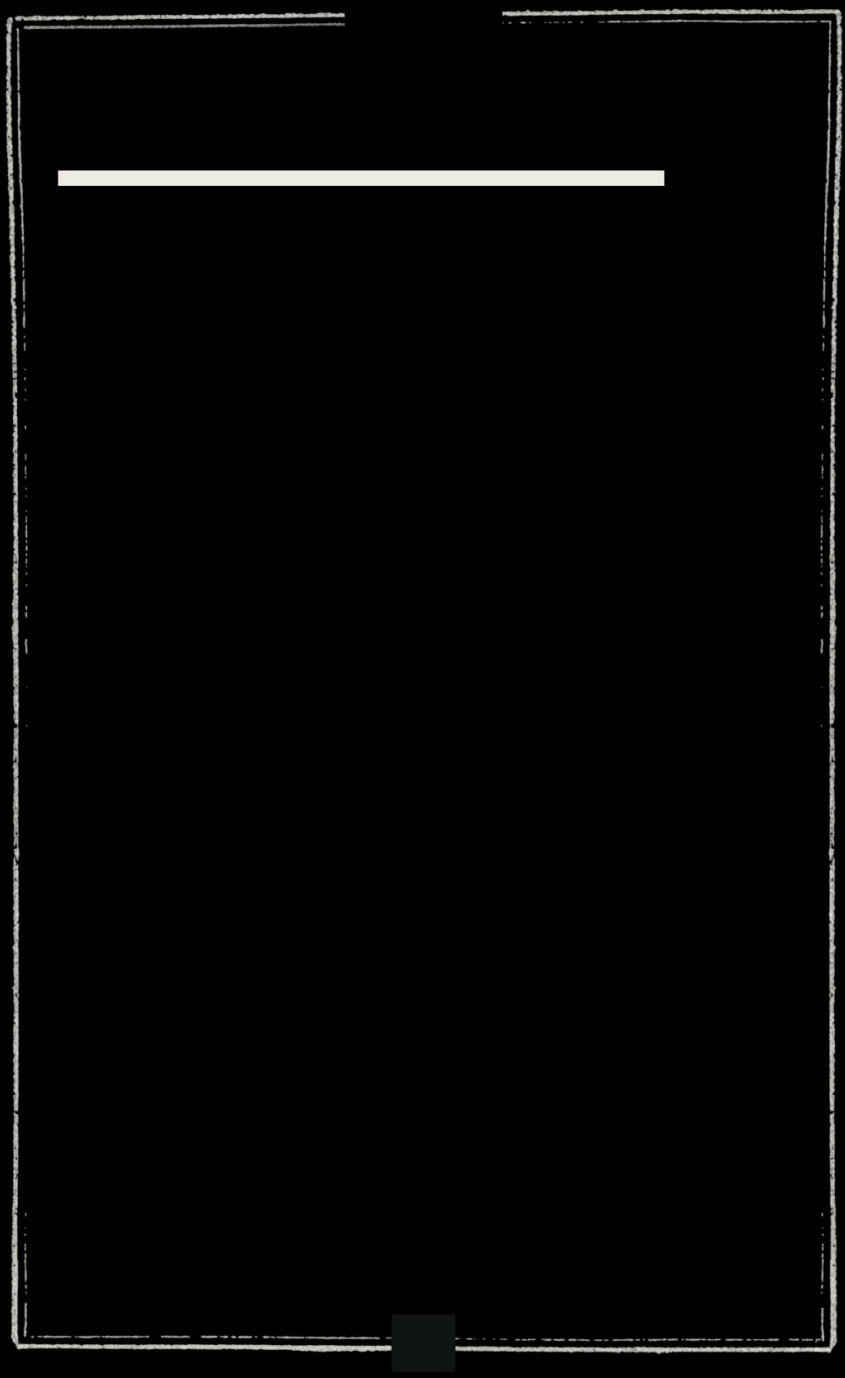
N
S
(LONDON, 1834)
British Library





STARNOTES

Celestial navigation is

the
ancient
science
of
finding
your
way
by
the
position
of
the
stars,
Moon,

and
planets.
Out
of
almost
six
thousand
visible
stars,
only
58—the
brightest—are
used
by

navigators
in
their
almanacs.
This
handwritten
notebook,
sometimes
referred
to
as
a
commonplace
book,

has
been
filled
with
information
on
maritime
navigation
gathered
from
a
variety
of
sources.

The volume is wonderfully illustrated with working dials, tables, and other drawings that are

both practical and eye-catching. Woodcuts from a 1710 issue of *The Ladies' Diary:*

or, the Woman's Almanack complement its section on astronomy, and include northern hemisphere constellations

Draco (the Dragon) and Cygnus (the Swan). The content of this notebook suggests that

it
dates
from
the
early
18th
century,
and
though
it
carries
a
bookplate
of

Cary Christopher Elwes, the son-in-law of a British rear admiral, the identity of its

creator remains a mystery.

[...]

HAR

RYLOOKEDUPW

ARDANDSAWAV

ELVETYBLACK

CEILINGDOT

EDWITHSTARS

.HEHEARDHER

MIONEWHISPE

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S
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TCHEDTOLOOK

LIKETHESKYO

UTSIDE ,ÍREA

DABOUTITIN*H*

OGWARTS: AHI

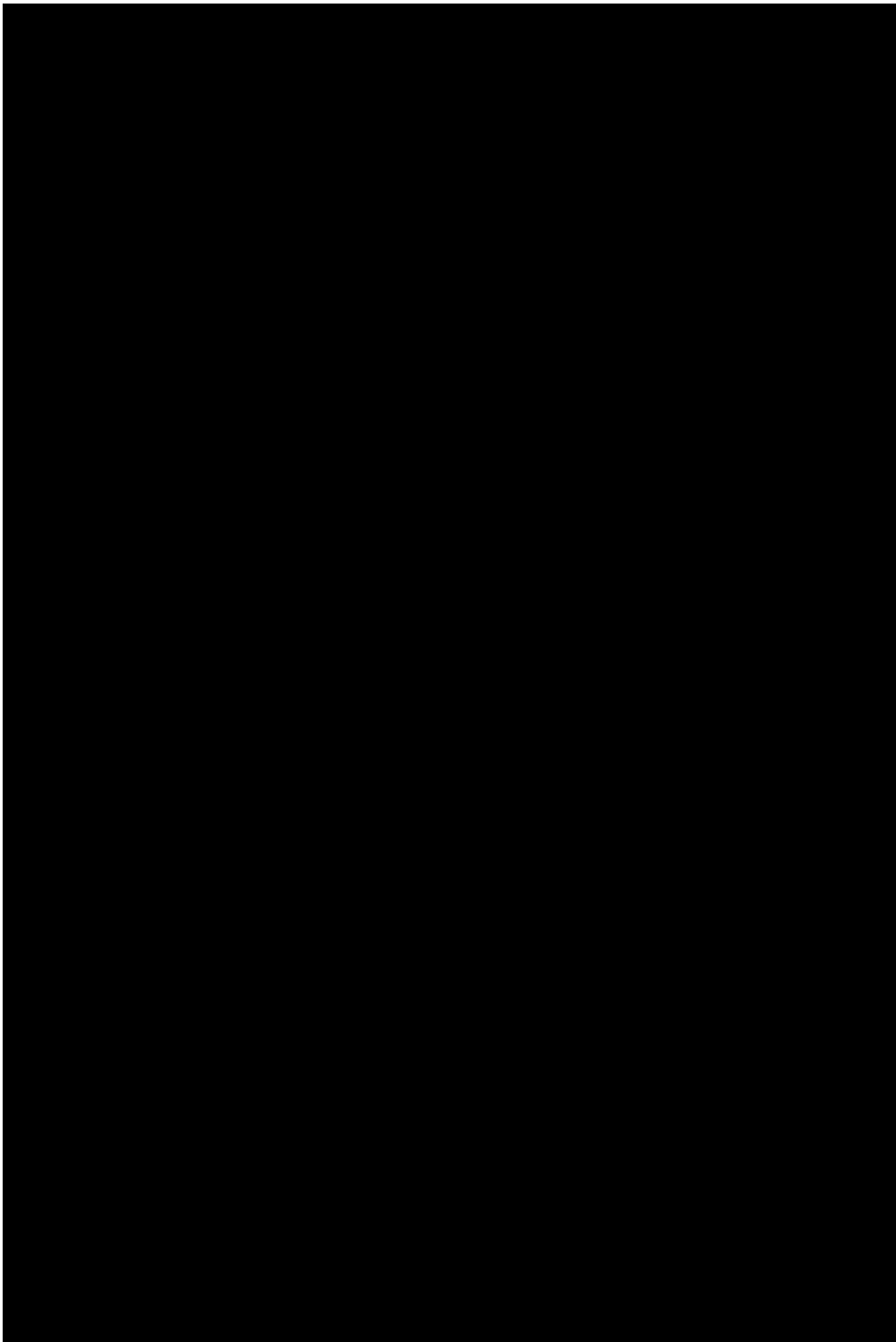
STORY.”

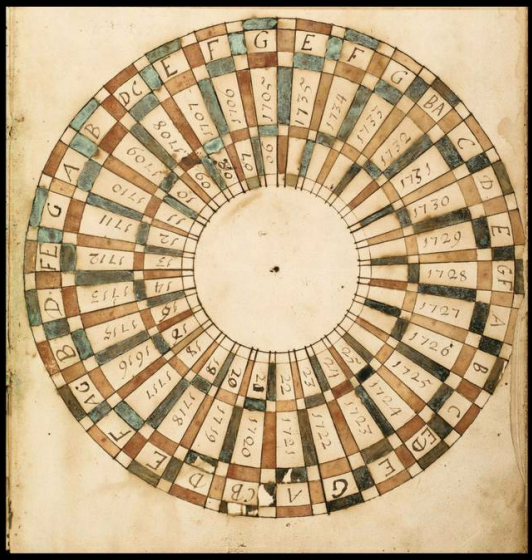
POT

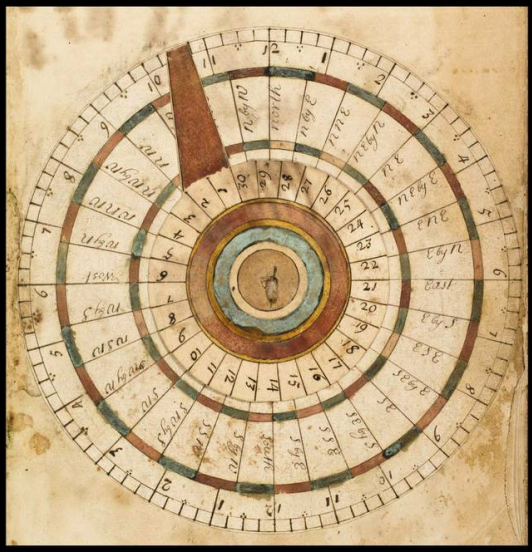
TERANDTHESORCERER'

SSTONE

ASTRONOMY







199

ASEAFARER' SNAVI

GATIONNOTEBOOK,(

UNITEDSTATES ,18T

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)

New-York Historical Society

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Of The Constellations

Another Company of Stars that encompass the pols of ye Ecliptick & lie dispersed in various places, the antients formed an Image or Constellation called ye Dragon (see Fig 3) wreathing & twisting it Self betwixt the two Bears, it is a Noble Constellation, hauing Stars in every one of ye 12 Signs & the pole of ye Ecliptick is in the very middle of it, (at p) it hath one Star of ye Second Magnitude, (at s) being ye Last but two in ye tail, the Star (at a) is called Rasaleon, being a bright Star in the Head of ye Dragon, famous for that ye Ingenious Mr Robert Hook Fellow of ye Royal Society, made use of this Star to attempt the Proof of the motion of ye Earth by observation, in 1674 where he observed (as ye Reverend Mr Hamstead hath diuers times since) a parallax of the Earths Annual orb which infallibly proues the motion of the Earth to be true, according to ye Doctrine of Copernicus

Behind the neck of the Dragon, the antients formed another Constellation of Stars into ye Image of a Swan (see Fig 4) the Star near the Tail (at m) is of ye 2 Magnitude, & is called Deneb or Adige; & near the Star in its Breast, where ye letter (n) is placed; a new Star appeared in the year 1601, & after some time disappeared, in the year 1658 it appeared again, & Cassinus in the year 1670, and so it continued appearing and disappearing Diurnal times, it was a Star of the third Magnitude, and at this time wholly Disappears

The Starrs in this (as in ye other Constellations) are easily known & distinguished, if you observe about wch parts of ye Head, Neck, Breast, Wings Tail &c, they are placed.

And this was ye Method made use of by ye Antients, to distinguish & Name ye greatest part of ye visable Stars in ye Firmament, by forming most of them into Images and Constellations

200 A SEAFARER'S NAVI

GATIONNOTEBOOK,(

UNITEDSTATES,18T

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)

New-York Historical Society

A
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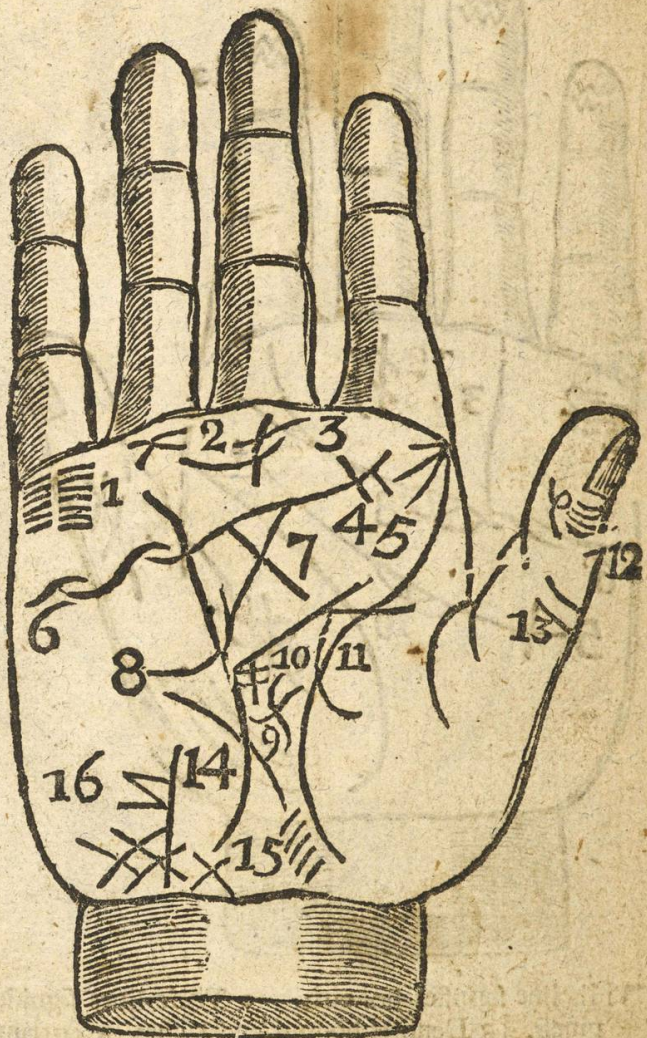
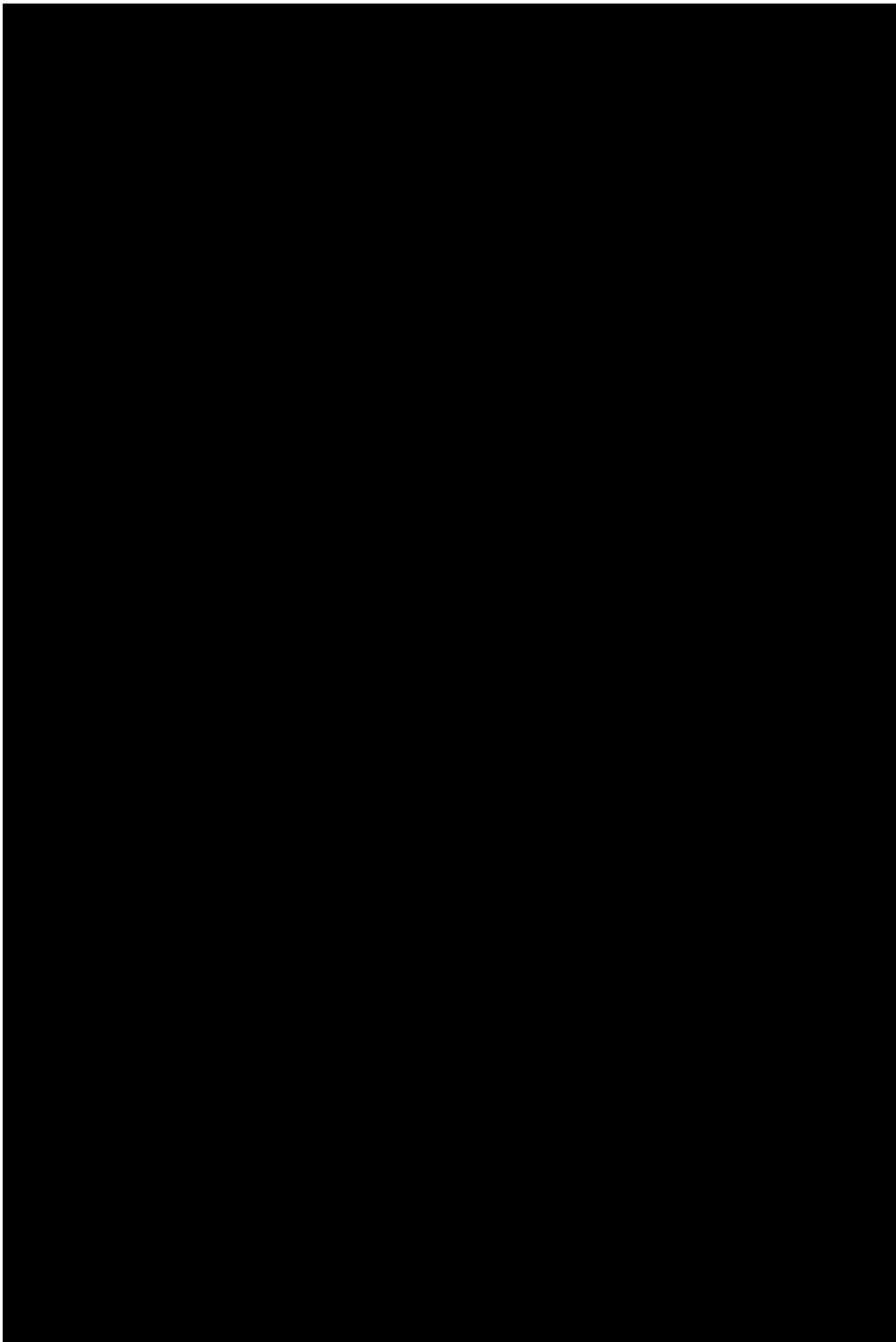
9 So many lines, ſo many children. 10 Theſe lines denote a melancholly perſon. 11 Signifies good fortune. 12 Denotes a whore. 13 A ſuſpicious perſon. 14. A revengeful perſon. 15. Let the party take care to avoid deep water.



1 THeſe lines denote good to come. 2 Denotes a thief. 3 Denotes a wiſe perſon. 4 Denotes good fortune, and proſperity. 5 Denotes an honeſt and true perſon. 6 Signifies a wanton perſon. 7 Signifies conſtancy and fidelity. 8.

CHAPTER 6

DIVINATION



203

A TRUE SEER

Here is

the completed portrait of Professor Sybill Trelawney, Harry Potter's Divination teacher at Hogwarts, wrapped

in
a
shawl
and
dressed
in
her
bangles
and
beads.
To
create
this
image

Jim
Kay
painted
an
initial
version
in
which
Trelawney
was
not
wearing
her
thick

spectacles—the
glasses
and
other
elements
were
designed
separately
and
added
digitally
later.
The
professor's

fervent
upward
gaze
captures
how
swept
up
she
could
become
in
the
theatrics
of

her subject, in her view “the most difficult of all magical arts.” The red

glow
of
the
Divination
tower
classroom
behind
her
is
visually
evocative
of
a
grand

theater
set.
“
MYNAMEISP

ROFESSORTRE

LAWNEY.YOUM

AYNOTHAVESE

ENMEBEFORE.

I
F
I
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H
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D
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SCENDINGTOO

OFTENINTO

HUSTLEANDB

U S T L E O F T H E M

AINSCHOOLCL

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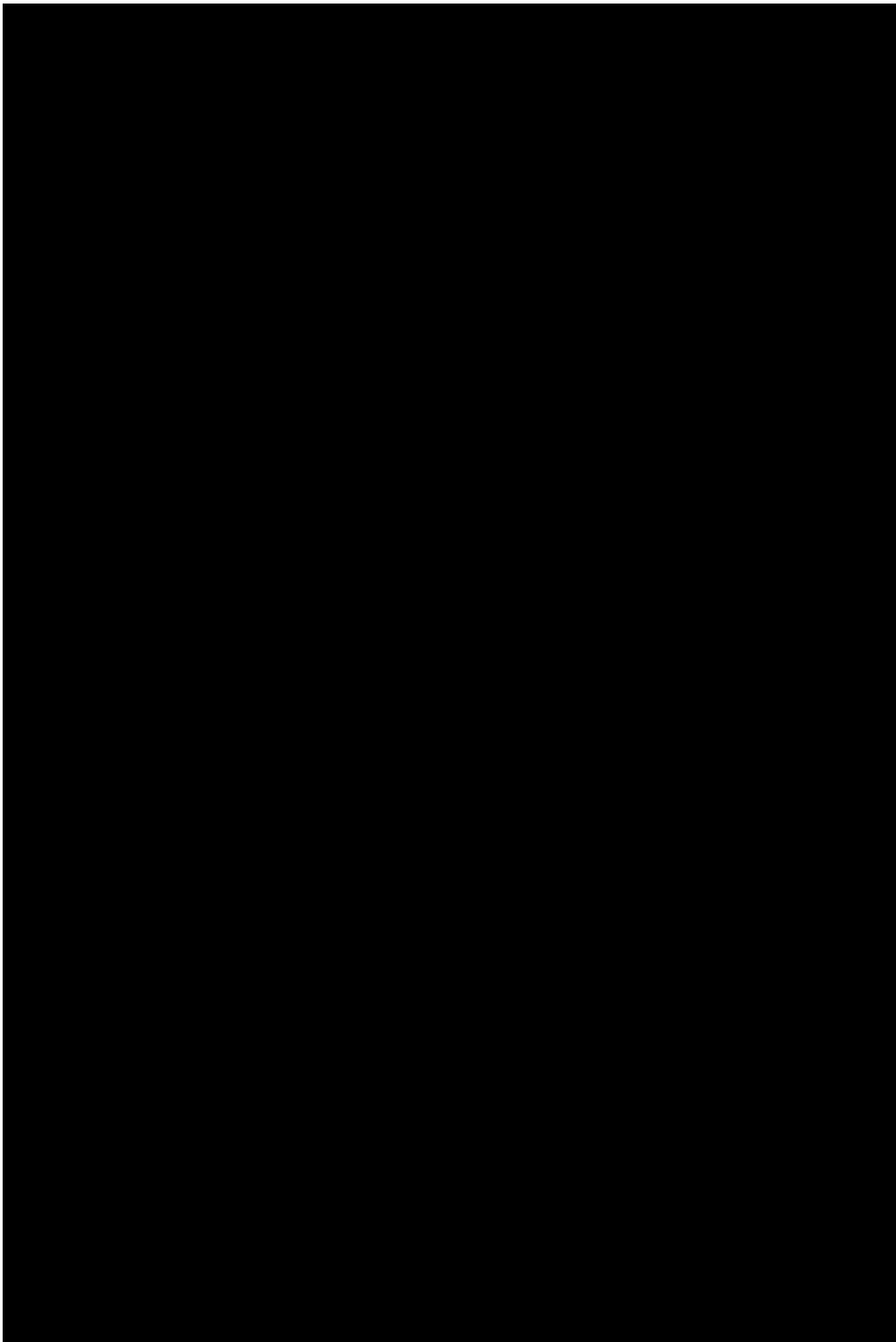
.
”

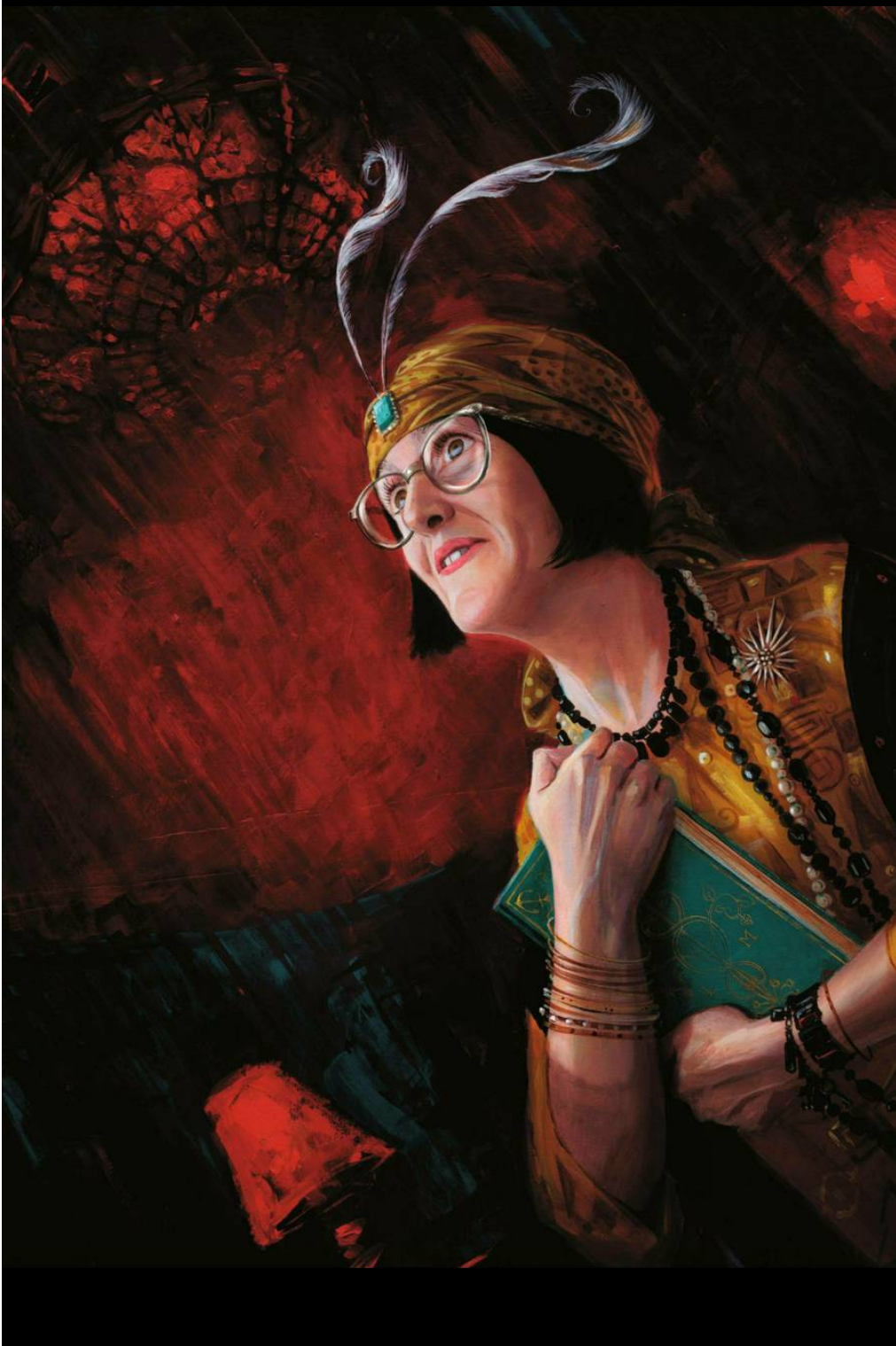
TRELAWNEY, HARRYPOT

TERANDTHEPRISONERO

FAZKABAN

DIVINATION

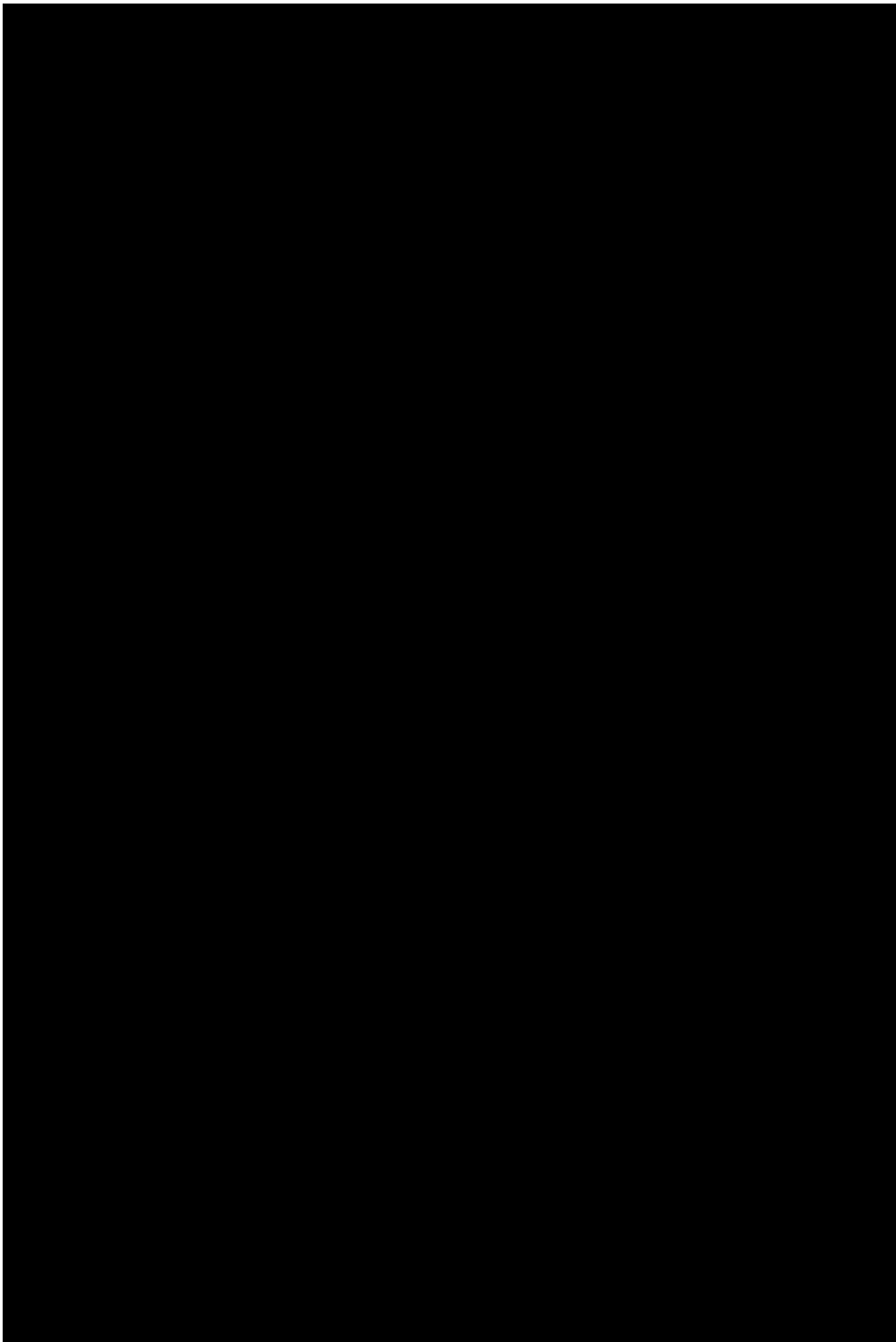




PORTRAIT OF SYBILL

TRELAWNEY BY JIMKA

Y
Bloomsbury



205

CHINESE ORAC

LEBONES

Oracle bones were used in

divination rituals associated with the cult of the ancestors in ancient China. Questions relating

to
subjects
as
mundane
as
a
king's
toothache
to
state
affairs
such
as
royal

pregnancies,
warfare,
agriculture,
and
natural
disasters
would
be
engraved
on
the
bone
before
heated

metal
sticks
were
inserted
into
pre-carved
hollows,
causing
the
bone
to
crack.
The
shaman

then
interpreted
the
patterns
of
the
fractures
to
“receive
the
oracle”
from
the
spirits

of
the
ancestors.
Oracle
bones
are
archaeological
evidence
of
China's
earliest
documented
writing
system,

known as *jiaguwen*. These inscriptions are irrefutable historical records of a highly advanced civilization

in China by the second millennium B.C.E., known as the Shang dynasty. The oxen

shoulder
blade
on
the
left
has
been
fragmented
and
bears
an
incomplete
inscription,
but

the
first
graph
from
the
top
is
clearly
visible
and
denotes
“divination.”
It
is

believed
that
the
bone
on
the
far
right
dates
to
the
late
Shang
dynasty

based on the ancient drill holes on the obverse side.

DIVINAT

I
O
N

ORACLE BONES (CHINA, CA. 1600–1046 B.C.E.)
Metropolitan Museum of Art

THE FAMOUS MOTHER SHIPTON

Published as the Act directs by Samuel Baker. Augt. 1. 1797

207

WONDERS!!!PAST,

PRESENT,ANDTOCOM

E;BEINGTHESTRANG

E
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COMMONPREDICTION

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(LONDON,
1797)
British
Library
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NATION

208

MOTHERSHIPT

ON Mother Shipton, known as the Yorkshire Prophetess, is the subject of

this
little
book.
Little
is
known
about
her
life,
and
we
cannot
even
be

sure
that
she
existed.
She
was
supposedly
incredibly
ugly,
and
in
addition
to
her

powers
of
prophecy
she
was
able
to
levitate.
Most
of
the
“strange
prophecies”
in

this
book
relate
to
the
succession
of
the
British
monarchy,
although
Mother
Shipton
also

predicted
the
day
and
time
of
her
own
death,
reputedly
in
1561.
She
appeared

in
various
pamphlets
from
1641
onward,
and
by
the
time
this
book
was
published

in
1797,
she
was
being
portrayed
in
pantomimes
on
the
London
stage.
Today,
the

prophetess
is
best
known
for
her
birthplace,
which
was
said
to
be
near
the

“Dropping
Well”
in
Knaresborough,
Yorkshire.
For
centuries
the
well
was
believed
to
have
magical

properties,
and
the
capacity
to
turn
objects
into
stone.
The
waters
actually
have
a

high mineral content, enabling them to petrify objects within a few weeks. *“Mother Shipton*

made her most famous prophecy in 1530, when she foretold that Cardinal Wolsey,

who
had
been
made
Archbishop
of
York,
would
see
the
city
but
never

reach it. According to this book, Wolsey saw the city from the top

of
a
nearby
castle,
but
was
immediately
ar
rested
and
taken
to
London.”

TANYA KIRK

Curator

DIVINATIO

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209

DIVINATION

AWITCH

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Divination
with
a
mirror
or
another
reflective
surface
is

an
ancient
practice
known
as
scrying.
The
term
originates
from
the
word
“descry,”
meaning

“to
catch
sight
of.”
Despite
being
carved
in
the
shape
of
an
ugly,
old

hag,
the
design
of
this
mirror
was
very
popular
among
early
20th-century
English
witches,

who
would
have
used
it
for
divination.
This
item
once
belonged
to
the
witch

Cecil
Williamson.
He
warned
that
if
you
gaze
into
it,
“and
suddenly
see
someone

standing
behind
you,
whatever
you
do,
do
not
turn
around.”
The
Mirror
of
Erised

appears
to
act
like
a
scrying
mirror.
It
is
equally
dangerous
too,
as
“It

shows
us
nothing
more
or
less
than
the
deepest,
most
desperate
desire
of
our

hearts.”

HEWHIRLEDAR

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RIOUSLYTHAN

WHEN THE BOOK

HADSCREAMED

FORHEHADSE

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IRROR ,BUTAW

HOLECROWDOF

PEOPLESTAND

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P

OTTERANDTHESORCERE

R'SSTONE

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The Museum of Witchcraft and Magic, Boscastle

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REYNE DE COVPE

211

THE ART OF CAR

TOMANCY

Cartomancy is a form of

divination
that
uses
cards
to
predict
the
future.
Reading
card
decks
for
purposes
of

divination
can
be
traced
at
least
as
far
back
as
the
15th
century
but

tarot cards, produced especially for fortune telling, became popular in Europe and North America

during
the
18th
century.
The
modern
tarot
deck
contains
78
cards
divided
into
Minor

and
Major
sections.
Each
card
has
a
different
meaning
and
arranged
in
spreads
from

3
to
21
cards
they
tell
the
story
of
a
person's
life.
L'Ermite
or

the
Hermit
represents
soul-searching
and
introspection.
La
Force
or
Fortitude,
portrayed
by
a
woman

subduing
a
lion,
H
A
N
D
-
C
O
L
O
R
E
D
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AROTCARDS(FRANCE

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New-York
Historical
Society

DIVINATION

LERMITTE

CAVALLIER DEBASTON

212
represents
inner
strength
and
resilience.
Fifteen
cards
arranged
in
an
upside
down
triangle

create what is known as a Witch's Spread. The power of the message lies

in
the
diviner
as
Harry
Potter's
teacher,
Professor
Trelawney,
constantly
tells
her
class.
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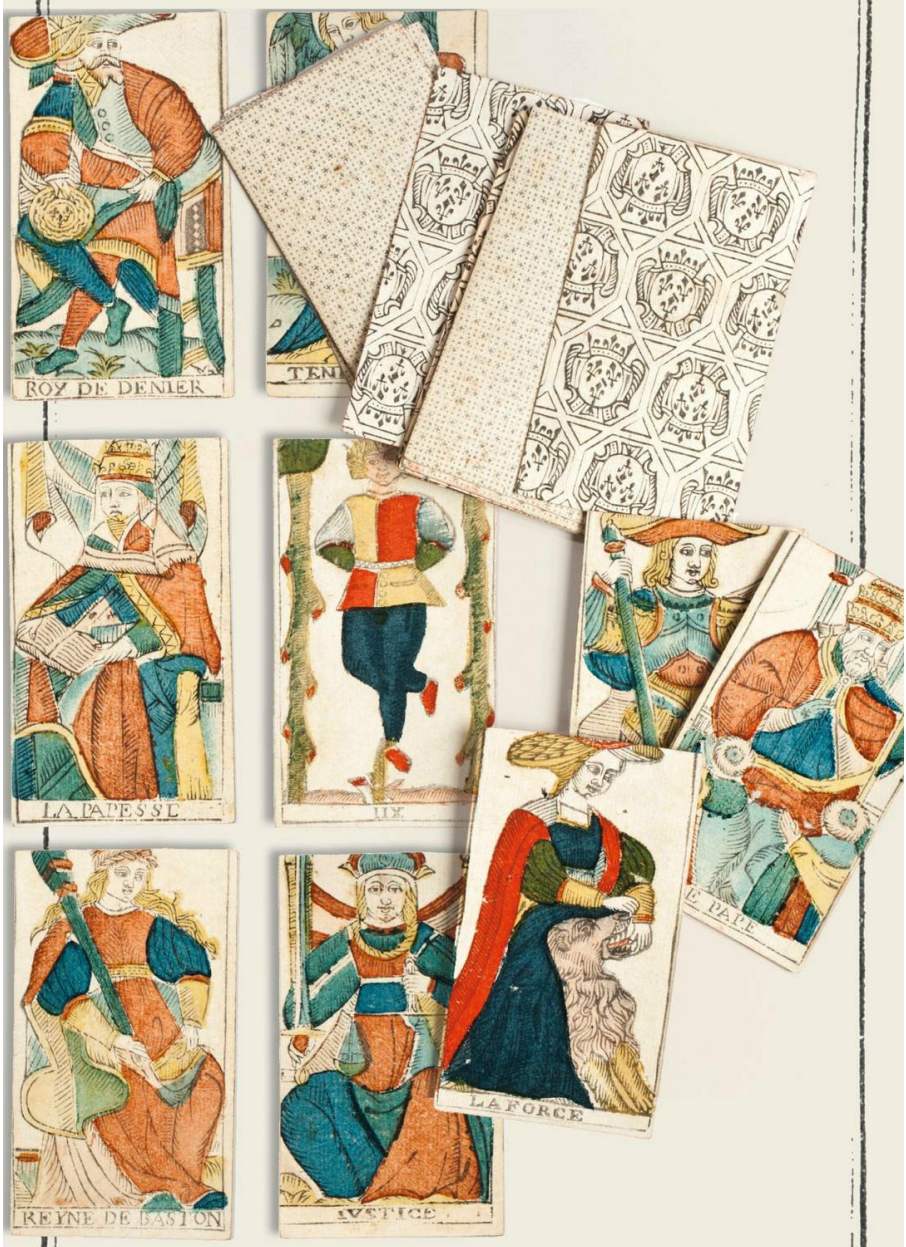
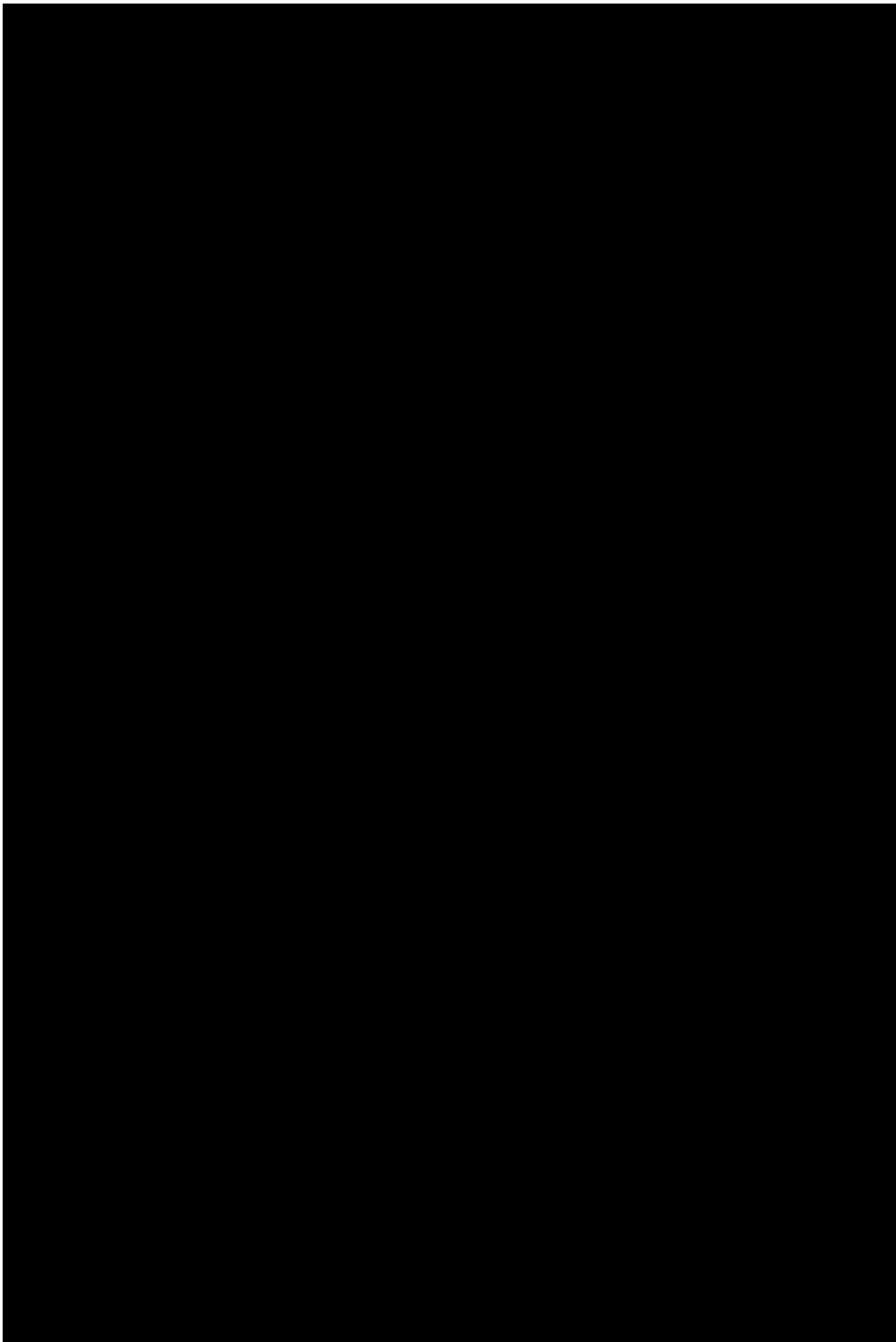

ROY DE DENIER
LA PAPESSE
REYNE DE BASTON
LA FORCE

213
DIVINATION



214

LUCKY IN LOVE

?
In
19th-century
Siam,
people
would
have
consulted
a
divination
specialist
on
matters
of

love
and
relationships.
This
divination
manual
(*phrommachat*
)
contains
horoscopes
based
on
the
Chinese

zodiac,
including
drawings
of
the
animals
of
the
twelve-year
cycle
and
their
reputed
attributes—earth,

wood, fire, iron, and water. Each zodiac page is followed by a series of

paintings, which symbolize the fate of a person under certain circumstances. The unnamed artist

paid great attention to every single detail: The facial expressions, hand gestures and body

language are beautifully observed, along with the elaborate designs of clothes and jewelry. *“This*

manuscript
describes
both
lucky
and
unlucky
constellations
for
couples,
taking
into
consideration
their

characters as well as their horoscopes. Indeed, it would appear that a hot

-
tempered
couple
would
have
a
better
chance
of
living
happily
together
than

a demonic male and an angelic female.”

JANAIGU

NMA *Curator* DIVINATION

MANUAL (*PHROMMACH*

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)
(SIAM,
19TH
CENTURY)
British
Library
DIVINATION

[redacted]

[redacted]

217

APRACTICALG

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ALGAZING

In the late 19th

century,
as
interest
in
crystal
divination
increased,
the
clairvoyant
John
Melville
wrote
this
popular

guide
to
help
those
struggling
with
the
ancient
art.
Melville
recommended
taking
“an
infusion

of
the
herb
Mugwort
.
.
.
or
of
the
herb
Succory
”
’
which,

“if
taken
occasionally
during
the
Moon's
increase
.
.
.
[would]
constitute
an
aid

to
the
attainment
of
the
most
desirable
physical
conditions
of
the
experimenter's
body.”
It

is
unclear
how
far
Melville's
instructions
helped
those
not
gifted
with
Second
Sight.
“

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THECLASS.”

TRELAWNEY,

HARRYPOTTERANDTHEP

RISONEROFAZKABAN

DIV

INATION

Crystal Gazing

and

Clairvoyance

John Melville

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OYANCE, EMBRACING

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(LONDON,
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British
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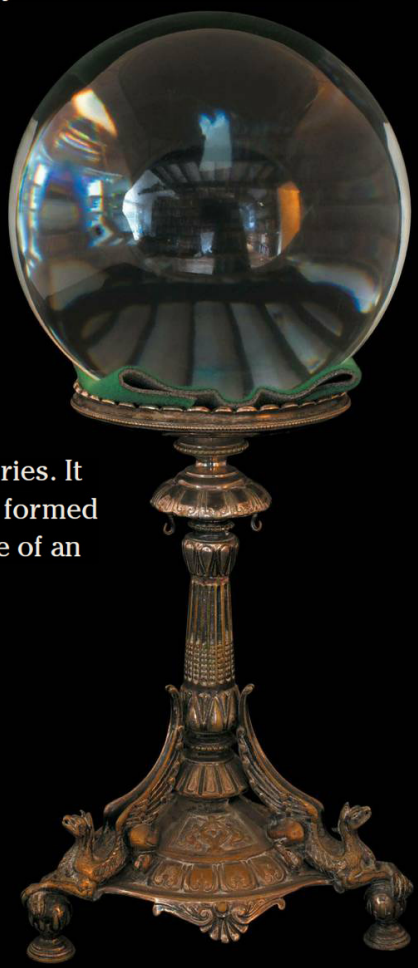
were taught to divine using crystal balls. As Professor Trelawney recognized, “Crystal



in the 19th and 20th centuries. It sits on an elaborate stand formed of three griffins at the base of an

TURE

Early in their Divination classes, the Hogwarts students gazing

is
a
particularly
refined
art.”
It
was
also
an
art
that
many
of
her

students
struggled
to
master.
Harry
“felt
extremely
foolish,
staring
blankly
at
the
crystal
ball,”

while
Ron
simply
“made
some
stuff
up.”
Crystallomancy
has
its
roots
in
the
Middle

Ages,
but
this
large
ball
is
typical
of
the
orbs
consulted
Egyptian-style
column.
A

CRYSTALBALLANDST

AND

The Museum of Witchcraft and Magic, Boscastle

DIVINATI

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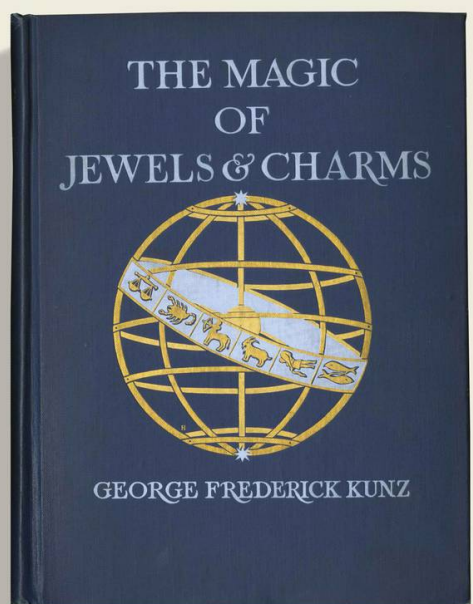
THE MAGIC
OF
JEWELS & CHARMS
GEORGE FREDERICK KUNZ

ANDCRYSTALB

ALLS

Since ancient times, certain stones and gems have been

prized for their magical qualities. In *The Magic of Jewels & Charms*, George Kunz,

chief
gemologist
for
Tiffany
&
Co.,
chronicles
the
folklore
of
gemstones
across
time
and

place,
from
the
magical
stones
used
in
rain
-
making
rites
by
Central
African

tribes
to
the
feldspar
and
quartz
beach
pebbles
kept
by
Native
Americans
as
talismans.

Kunz's writings also explore the tradition of crystal gazing, the natural sources for rock

crystal,
and
techniques
for
making
crystal
balls.
Japanese
artisans
transformed
rough
masses
of
crystal

into
perfect
spheres
by
painstakingly
chipping
them
with
small
steel
hammers
and
then
grinding

them
to
a
fine
polish,
while
in
Europe
and
the
US,
workmen
relied
almost

exclusively
on
huge
mechanized
grindstones
to
shape
the
balls.
G
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KUNZ, *THE MAGIC OF J*

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New-York Historical Society
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Ron,
Hermione,
and
Harry's
Divination
lessons
took
place
in
a
heavily

scented
classroom,
filled
with
a
“sickly
sort
of
perfume.”
“Smelly
Nelly,”
the
20th
-

century
English
witch
who
owned
this
black
crystal
ball,
also
had
a
taste
for

strong
aromas.
One
witness
who
saw
her
using
it
reported
how,
“You
caught
her

scent
a
mile
off
downwind.”
Smelly
Nelly
believed
that
the
fragrance
appealed
to
the

spirits
who
helped
her
to
divine
the
future.
Known
as
a
Moon
crystal,
this

black
globe
had
to
be
consulted
at
night,
so
that
the
seer
could
read

the
Moon's
reflection
in
the
glass.

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NCRYSTALBALL

The Museum of Witchcraft

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Boscastle

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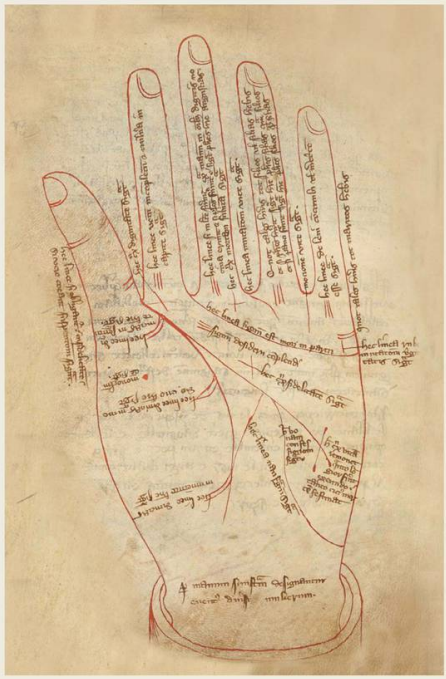

223

READING THE P

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Making
a
prediction
based
on
the
shape
and
lines

of
the
hand
is
known
as
palmistry
or
chiromancy.
This
medieval
manuscript
contains
a

collection
of
prophecies
and
treatises
on
fortune-telling.
Every
hand
contains
three
natural
lines,
forming

a
“triangle.”
These
diagrams
show
a
left
and
a
right
hand,
onto
which
are

mapped
the
natural
lines
and
other
secondary
lines.
On
the
right
hand,
a
vertical

stroke
running
down
the
palm
reads,
“this
line
represents
love.”
A
vertical
line
running

between
the
middle
and
index
finger
has
a
less
fortunate
meaning:
“This
line
signifies

a
bloody
death
and
if
the
line
reaches
unto
the
middle
of
the
finger

it
signifies
a
sudden
death.”
R
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HANDS, IN A FORTUNE

-TELLINGMANUSCRI

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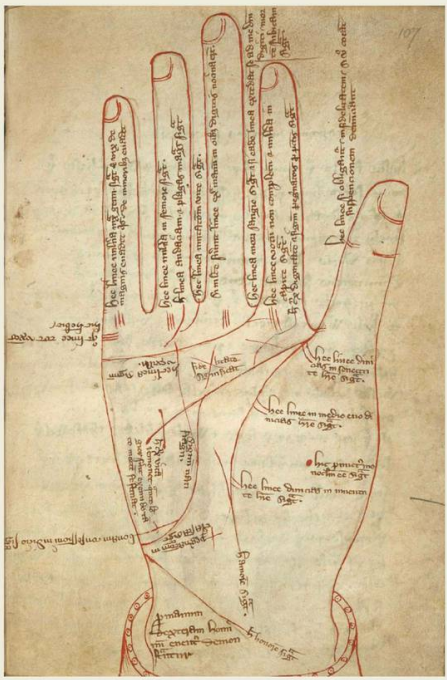


224

THE FIRST DIV

INATIONLESS

ONOFTHENEWT

ERMWASMUCHL

ESSFUN;PROF

ESSORTRELAW

NEYWASNOWTE

ACHINGTHEMP

ALMISTRY, AN

DSHELOSTNOT

IMEININFORM

INGHARRYTHA

THE HADTHESH

ORTESTLIFEL

INESHEHADEV

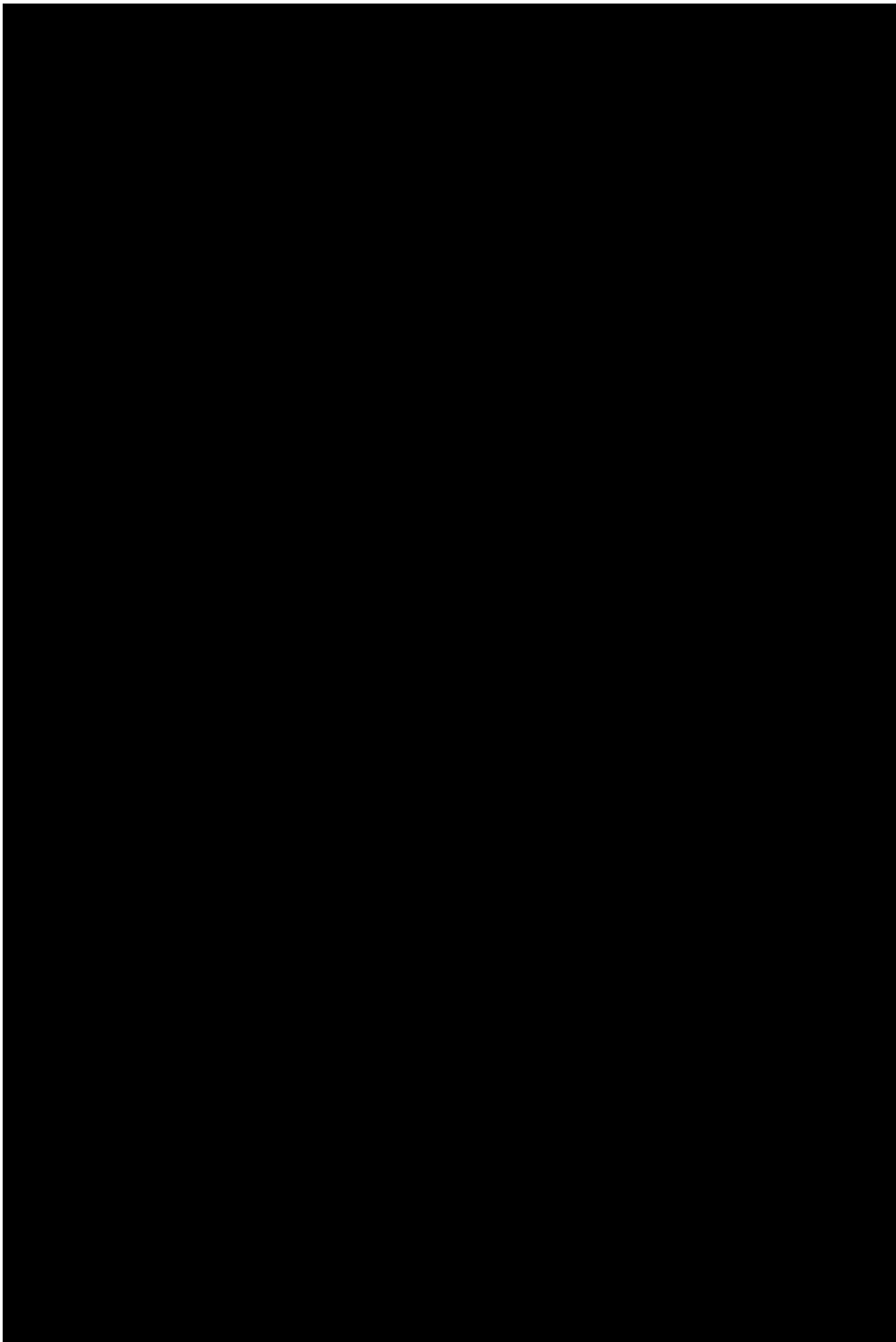
ERSEEN.

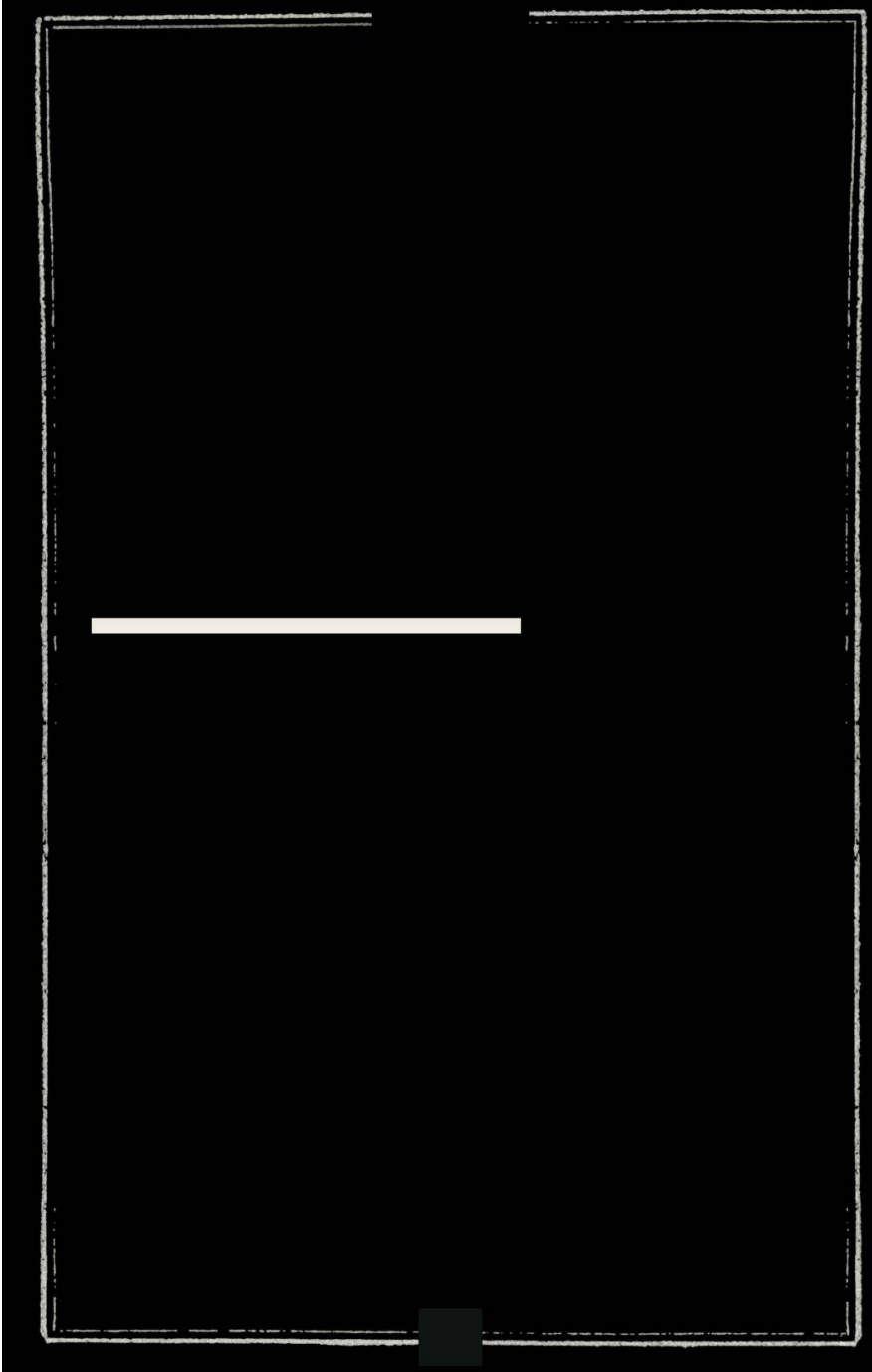
P

OTTERANDTHEPRISONE

ROFAZKABAN

DIVINATION





225

EVENBYHARRY

'SLOWSTANDA

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WENTVERYBA

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NDEDOFFTHEW

HOLEFIASCOB

YMIXINGUPTH

ELIFEANDHEA

D L I N E S O N H E R

PALMANDINFO

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TSHEOUGHTTO

HAVE DIED THE

PREVIOUSTUE

SDAY.

POTT

ERANDTHEORDEROFTHE

PHOENIX

APALMIS

TRYHAND

This ceramic palmistry hand would

have
been
used
for
teaching.
It
shows
the
various
lines
and
mounts
on
the

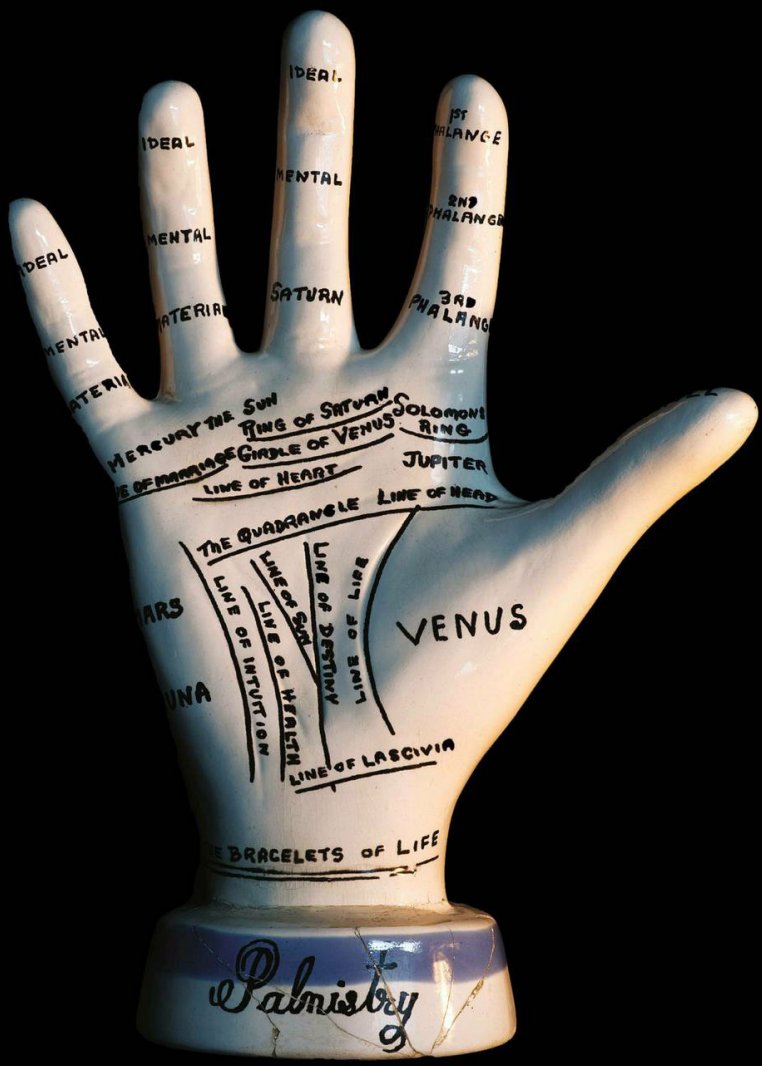
palm
and
wrist,
along
with
some
of
their
significant
meanings.
Hands
like
this
were

first manufactured in Britain in the 1880s, following the growing popularity of palmistry inspired

by
the
celebrated
astrologer
William
John
Warner,
also
known
as
Cheiro
or
Count
Louis

Hamon.

DIVINATION



A PALMISTRY HAND
The Museum of Witchcraft and Magic, Boscastle

TIANFORTUNE

-

TELLER' SLA

STLEGACY

This fascinating 18th-century pamphlet

explores, and perhaps exploits, Egypt's mystical reputation. Supposedly a collection of Egyptian divination techniques,

it
was
compiled
by
an
anonymous
British
writer.
The
Old
Egyptian
Fortune-Teller's
Last
Legacy

was
printed
cheaply
and
then
sold
to
the
lower
middle
classes.
In
addition
to

palmistry,
it
explains
how
to
prick
an
image
with
a
pin
to
decide
whom

to
marry
and
how
to
divine
the
future
by
interpreting
the
moles
on
your

face
and
body.
Even
the
position
and
number
of
your
wrinkles
are
deemed
to

hold
secrets
to
the
future.
“

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“UNFOGGING

THE FUTURE . V

ERYGOODGUID

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YOURB

ASICFORTUNE

-TELLINGMET

HODS — PALMIS

TRY 'CRYSTAL

BALLS ’BIRDE

NTRAILS...”

POTTERANDTHEP

RISONERO FAZKABAN

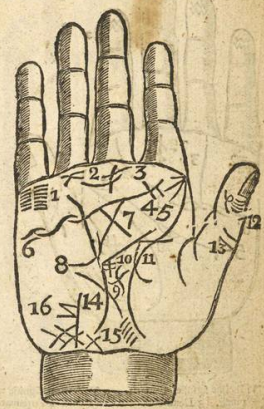
DIV

INATION

The Signification of LINES and other Marks in the HANDS.

A Star in this place ſignifies riches and honour. 2 The party will heir an eſtate. 3 Denotes increaſe of goods and ſubſtance. 4 Signifies a truſty and faithful perſon. 5 Preſages a woman to be a ſtrumpet. 6 So many ſtrigæ lines, ſo many foſſe, ſo many crooked lines, ſo many daughters. 7 Theſe points denote a whore-maſter. 8 Denotes a ſharp wit. [illegible] denotes ſimplicity; but never a woman

9 So many lines, ſo many children. 10 Theſe lines denote a melancholly perſon. 11 Signifies good fortune. 12 Denotes a whore. 13 A ſuſpicious perſon. 14. A revengeful perſon. 15. Let the party take care to avoid deep water.



1 Theſe lines denote good to come. 2 Denotes a thief. 3 Denotes a wiſe perſon. 4 Denotes good fortune, and proſperity. 5 Denotes an honeſt and true perſon. 6 Signifies a wanton perſon. 7 Signifies conſtancy and fidelity. 8

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From
the
late
18th
to
the

early
20th
centuries,
doll
owners
sometimes
converted
their
little
charges
into
fortune-tellers.
They
were

a
party
novelty
and
a
money
-
making
feature
at
charity
bazaars
and
local

fairs,
where
the
curious
paid
to
take
their
turn.
Plucking
one
of
the
skirt's

folded
paper
leaves
yields
a
flowery
fortune

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relating
to
love,
friendship,
and
personality,
such
as
“beware
the
man
that
flatters

you.”
A
few
of
the
handwritten
messages
in
this
example
come
from
the
Oraculum,

an
oracle
papyrus
that
Napoleon
Bonaparte
purportedly
discovered
in
Egypt.
Though
undoubtedly
a
hoax,

English-language publishers reprinted it through the 19th century. A range of doll bodies, from

porcelain
to
papier-mâché,
found
themselves
transformed
into
fortune-tellers.
This
type,
known
as
a
“peg

wooden," hails from the historic wood-carving center of Val Gardena (Grödental) in the South

Tyrol region, then part of Austria and today in Northern Italy.

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L(DOLL:VALGARDEN

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New-York Historical Society
DIVINATION

MADY + CURIOUS + THINGS + SEE + WHEN + TELLING + FORTUNES + IN + YOUR + TEA

LLINGTEACUP

Tasseography—from the French *tasse* (cup) and Greek *graph* (writing)—is a form of divination that

interprets
the
sediment
in
cups,
usually
left
by
tea
leaves.
The
location
and
shape

of
the
tea
leaves
left
in
the
cup
have
different
symbolism.
The
first
European

accounts
of
this
method
of
divination
appeared
in
the
17th
century,
following
the
introduction

of
tea
from
China.
This
delicate
pink
divination
cup
was
made
in
the
1930s

by
Paragon,
an
English
manufacturer
of
bone
china.
The
inside
of
the
cup
has

been
decorated
with
symbols
to
help
interpret
the
leaves.
A
legend
runs
around
the

rim:
“Many
curious
things
I
see
when
telling
fortunes
in
your
tea.”
A
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ORTUNE-TELLINGCU

PANDSAUCERMADEBY

PARAGON (STOKE-ON

-TRENT, CA. 1932–3

9

)

The Museum of Witchcraft and Magic, Boscastle

DIVINATIO

MANY + CURIOUS + THINGS + I + SEE + WHEN

231

“[...]DRINK

UNTILONLYTH

EDREGSREMAI

N.SWILLTHES

EAROUNDTHEC

UPTHREETIME

SWITHELEF

THAND 'THENT

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SIDEDOWNONI

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ITFORTHELAS

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WNEY ‘HARRYPOTTERAN

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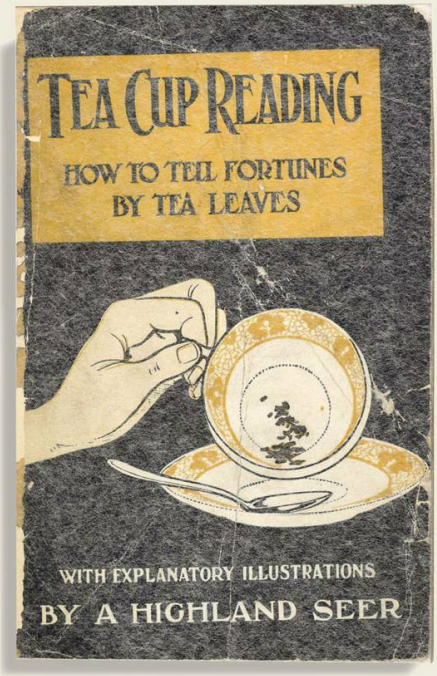
BANDIVINATION


TEA CUP READING
HOW TO TELL FORTUNES
BY TEA LEAVES
WITH EXPLANATORY ILLUSTRATIONS
BY A HIGHLAND SEER

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This
detailed
manual
on
tea
leaf
divination
was
written
by
an

unnamed
author,
described
on
the
cover
as
“a
Highland
Seer.”
It
provides
instructions
not

only
on
interpreting
the
various
shapes
made
by
the
leaves,
but
also
on
the

ideal
size
and
shape
of
cup
and
the
type
of
tea
to
use.
“In

this book, the position of each tea leaf symbol is also significant. The

author
advises
that
the
nearer
an
image
appears
to
the
handle
of
the

cup,
the
sooner
the
predicted
event
will
occur.”

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Curator
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1920)
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You will attend an important meeting.

You will have a lot of trouble.

You will be in an accident.

You will be much loved.

You will make a profitable contract.

You will be very happy when married.

You will be highly honoured.

You will meet a stranger. *Beware!*

You will have a loss.

Good fortune.

You will have a large family.

You will make an enemy.

If you ask a favour now it will be granted.

You will be interested in the Navy.

You will be prosperous and happy.

You have found a new love.

You will have bad news.

You will attend a wedding.

You will make a good bargain.

You will meet your beloved soon.

233

READING TEAL

EAVES

This slim volume on tea leaf divination traces

the
first
use
of
tasseography
all
the
way
back
to
229
B.C.E.
In
that

year,
a
Chinese
princess
rejected
astrological
predictions
in
favor
of
a
new
technique
proposed

by
a
student,
using
a
popular
beverage.
The
prophecies
she
obtained
using
tea
leaves

were
so
accurate
that
H
O
W
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E
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D
T
H

E F U T U R E W I T H T E A L E

***AVES*, TRANSLATED F**

R
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H
E
C
H
I
N
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S
E
B
Y
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A
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A.1925)

British Library

DIVINATION

she
“raised
the
fortunate
cup
reader
to
the
dignity
of
a
Mandarin”
(a

significant promotion!). Most of the pamphlet comprises a handy guide to decoding a range

of
shapes
formed
by
leaves
in
the
bottom
of
the
cup.
Many
of
the

predictions
are
quite
general;
others
are
bizarrely
specific.
Number
44,
for
instance,
indicates,
“You

will
be
interested
in
the
Navy.”
Readers
struggling
with
this
volume
might
sympathize
with

Harry Potter, who could only see “A load of soggy brown stuff.” *“Some of*

the
shapes
in
this
book
are
remarkably
difficult
to
tell
apart.
Numbers
38

and
42
are
tantalizingly
similar,
but
while
the
first
means
‘You
will
meet

a
stranger,'
the
other
warns
that
‘You
will
make
an
enemy.'”
T
A

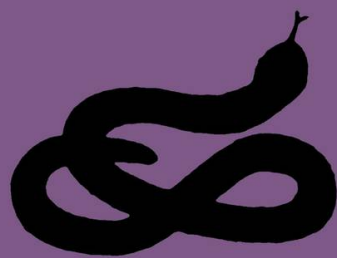
NYAKIRK

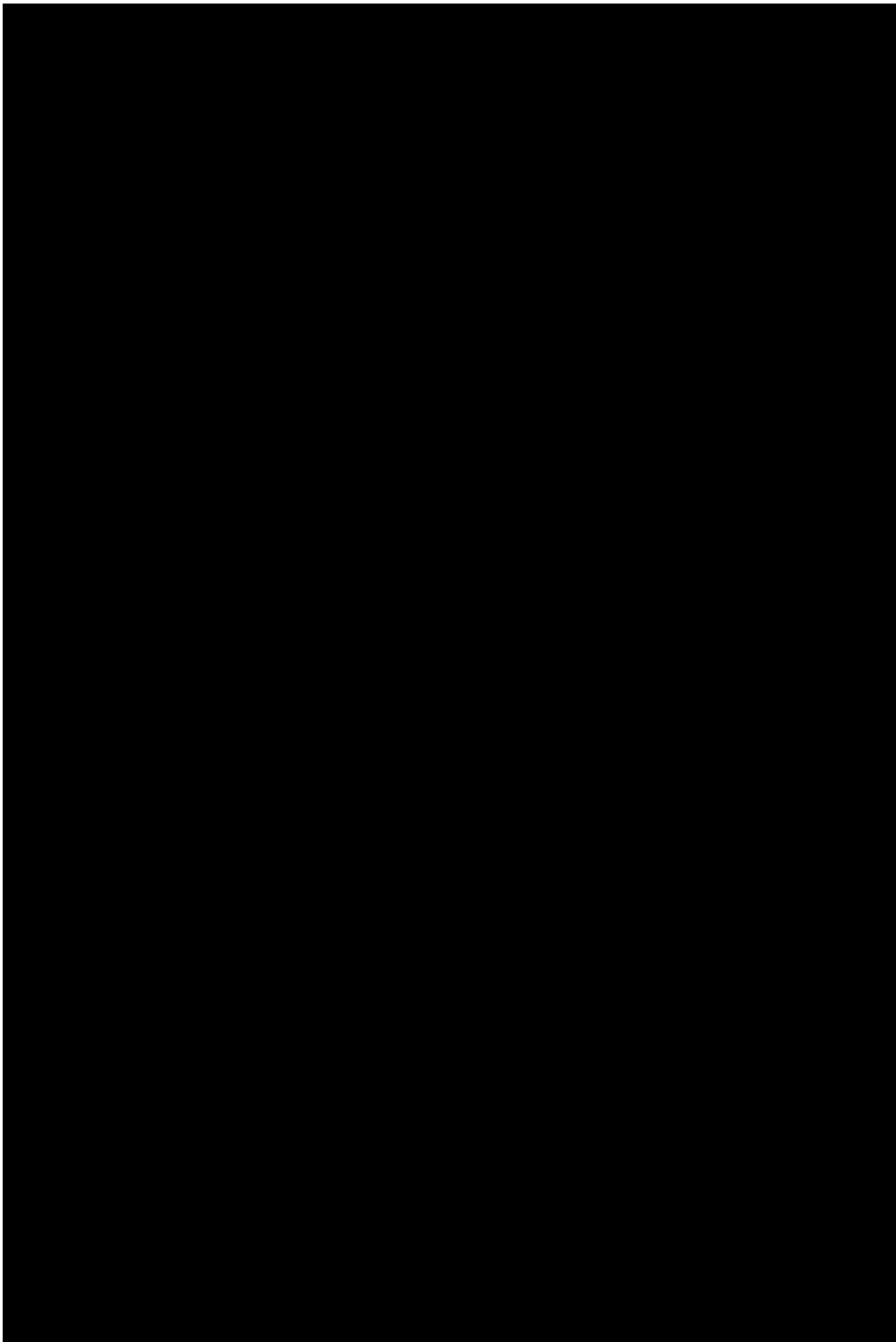
Curator

DIVINATION

CHAPTER 7

DEFENSE AGAINST the DARK ARTS





237

HARRY ARRIVE

SATPRIVETDR

I
V
E

This original drawing by J.K. Rowling depicts the black night

when
Harry
Potter
was
delivered
to
the
Dursleys.
With
only
the
Moon
and
stars

to
light
the
way,
since
Dumbledore
had
put
out
the
streetlamps
with
his
Deluminator,

Privet
Drive
is
not
visible.
The
giant
Hagrid,
still
wearing
his
motorcycle
goggles,
stoops

down
to
show
baby
Harry
Potter
to
Dumbledore
and
Minerva
McGonagall.
Harry
is
the

central
focus
of
this
image,
wrapped
in
a
white
blanket,
shining
as
brightly
as

the
Moon.
As
the
group
contemplates
the
baby,
Dumbledore's
forehead
is
creased
with
concern.

Professor
McGonagall
clasps
her
hands
together,
her
hair
drawn
back
in
a
tight
bun.

This quiet, dark moment was the beginning of Harry's story, fresh from his first

encounter
with
Lord
Voldemort.

FORAFULL

MINUTETH

REOFTHEMST

OODANDLOOKE

DATTHELITTL

EBUNDLE ;HAG

RID' SSHOULD

ERSSHOOK ,PR

OFESSORMCGO

NAGALBLINK

EDFURIOUSLY

’ANDTHETWIN

KLINGLIGHT

HATUSUALLYS

HONE

DUM

BLEDORE' SEY

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AVEGONEOUT.

POTTERANDTHES

ORCERER'S STONE

DEFEN

SEAGAINSTTHEDARKARTS

DRAWING OF HARRY POTTER

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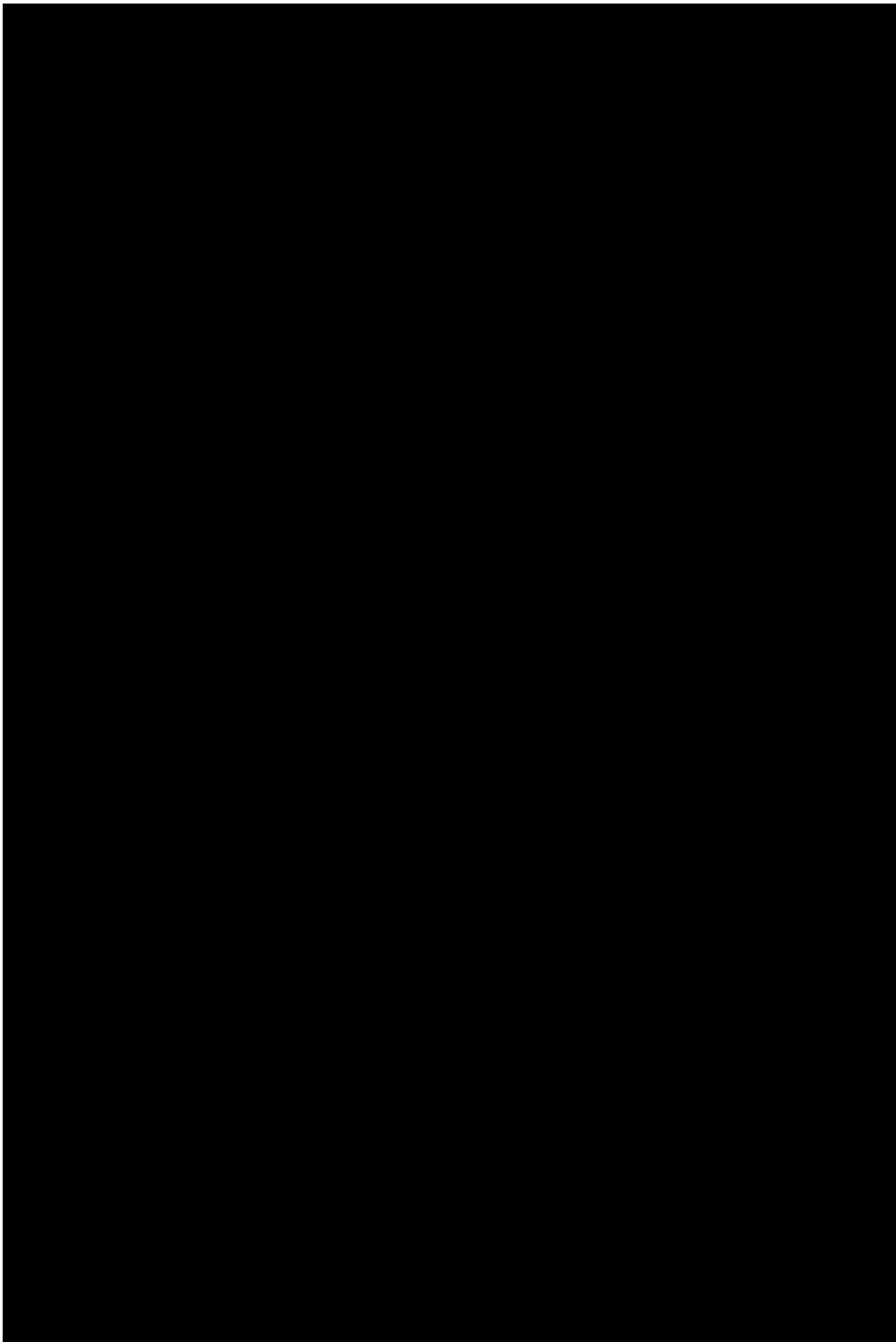
GRIDBYJ.K.ROWLIN

G
J.K.
Rowling



239

AMYSTERIOUS

M
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This portrait shows Professor Lupin, Harry Potter's Defense Against the

Dark Arts teacher. Remus Lupin only taught Harry during his third year at Hogwarts,

resigning after Snape informed the students' parents about the professor's “furry little problem.” Lupin,

of
course,
was
a
werewolf.
Lupin's
lessons
offered
instruction
on
shape-shifting
Boggarts
and
demonic

Grindylows,
and
it
was
he
who
taught
Harry
to
cast
a
Patronus
for
the

first
time.
In
this
portrait,
Lupin
stands
with
his
hands
in
his
pockets,
averting

his
gaze
from
the
reader.
The
dark
rings
under
his
eyes
and
graying
hair

perhaps
make
him
look
older
than
he
really
is.
The
professor
stands
in
his

office,
a
bookcase
behind
him
loaded
with
bottles,
books,
and
bones.
A
poster
of

the
Full
Moon
hangs
on
the
shelves,
representing
the
thing
he
fears
the
most.

HE PUSHED HIS

GRAYING HAIR

OUTOFHISEYE

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RAMOMENT ,TH

ENSAID ,“ THA

T' SWHEREALL

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WITHMYBEC

OMINGAWEREW

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EHAPPENEDIF

I HAD N' T BEEN

BITTEN . . . AN

DIFIHADN'T

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FOOLHARDY
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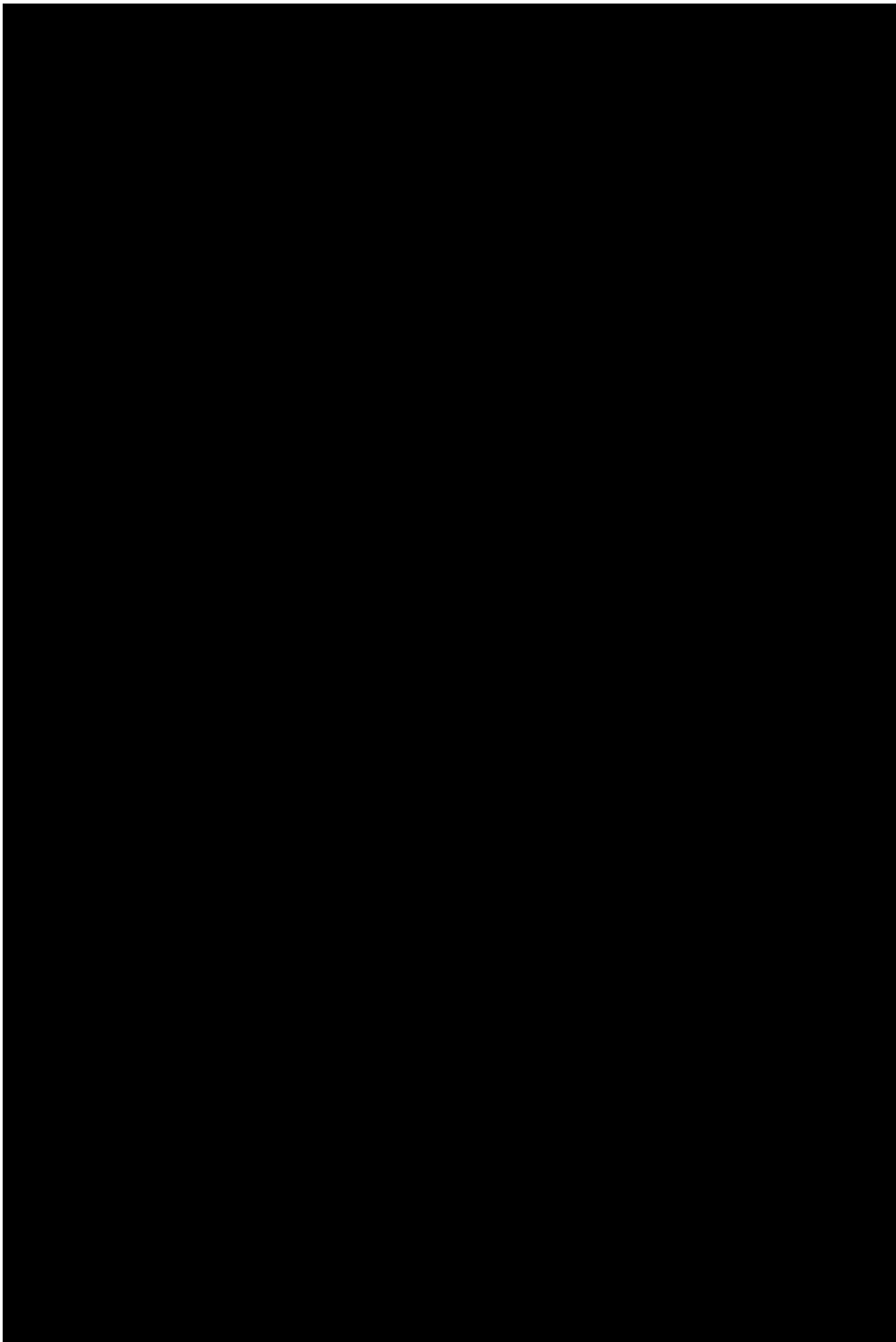
FESSORLUPIN, *HARRYP*

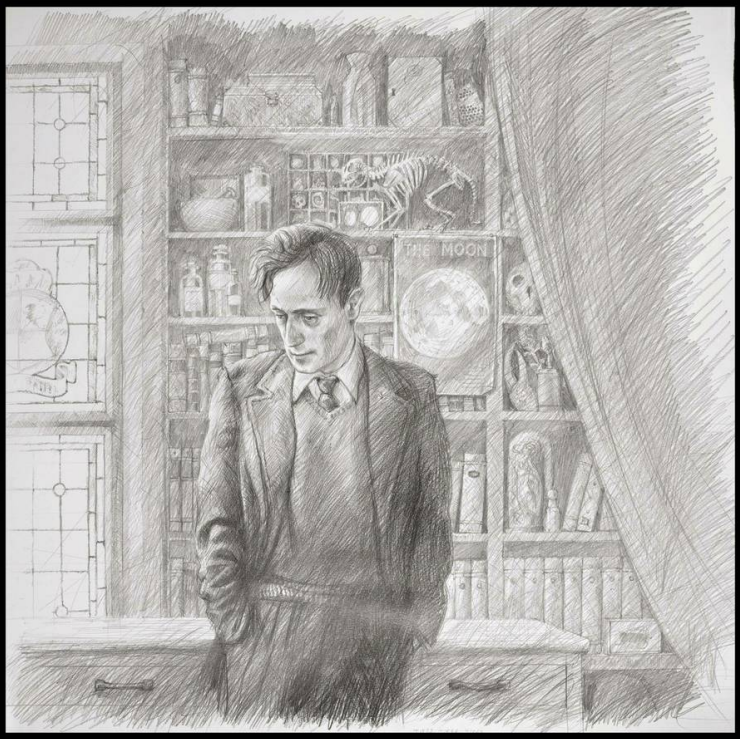
OTTERANDTHEPRISONE

ROFAZKABAN

DEFENSEAGA

INSTTHEDARKARTS




THE MOON

240
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ESSORREMUSLUPINB

YJIMKAY

Bloomsbury

“The grayscale coloring lends a solemn

air to this beguiling picture. Despite being persecuted by the wizarding community, Lupin

was one of Harry's closest links to his deceased father."

J

OANNANORLEDGE

Curator

DEF

ENSEAGAINSTTHEDARKARTS

241

DEFENSE AGAINST THE DARKA

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EREWOLF

Johann Geiler von Kaysersberg was

a
theologian
who
preached
at
Strasbourg
Cathedral
in
France.
In
1508,
he
gave
a

series
of
sermons
for
Lent,
which
were
transcribed
and
decorated
with
woodcut
illustrations.
The

collection
was
later
posthumously
published
as
Die
Emeis
(*The*
Ants).
On
the
third
Sunday

of
Lent
(“Oculi”),
Geiler
delivered
a
sermon
on
werewolves.
While
Professor
Snape
may
not

have
wished
“to
fathom
the
way
a
werewolf's
mind
works,”
Geiler
listed
seven
reasons

why
such
beasts
could
attack—including
hunger,
savageness,
old
age,
and
madness.
He
also
advised

that
the
likelihood
of
being
bitten
was
affected
by
a
werewolf's
age
and
its

experience
of
eating
human
flesh.

242
DEFENSE AGAINST THE DARKA

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EMEIS **(STRASBOURG**

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British Library

“If he were in charge, Geiler

would never have allowed a werewolf like Professor Lupin anywhere near Hogwarts School.

According to his sermon, werewolves were dangerous beasts that especially liked to eat

children.”

ALEXANDER LOCK

Curator

DEFENSE A

243
GAINSTTHEDARKARTSDEFE

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KEASNAKE

The Museum of Witchcraft and Magic, Boscastle

A
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W
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Snakes
have
long
been
considered
magical
creatures
with
great

symbolic
power.
The
ability
of
snakes
to
shed
and
regrow
their
skin
is
integral

to
their
association
with
renewal,
rebirth,
and
healing.
In
many
cultures,
snakes
also
represent

good
and
evil,
a
dualism
that
has
importance
for
their
connection
with
magic.
As

Professor Dumbledore recognized in the Harry Potter books, anyone who associates with snakes is

“supposedly
connected
with
the
Dark
Arts,
although
as
we
know,
there
are
Parselmouths
among

the
great
and
the
good
too.”
The
slender,
serpentine
wand
at
left
was
a

tool
for
channeling
magical
forces—its
dark
color
and
snakelike
shape
force
us
to
question

whether
it
was
used
for
good
or
for
evil.

244

DEFENSE AGAINST THE DARK

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The Museum of

Witchcraft and Magic, Boscastle

ARTS

ASERPE

N
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F
This
magic
staff
was
carved

from
bog
oak:
timber
that
had
been
buried
for
centuries
in
peat.
The
low

oxygen
levels,
acidity,
and
tannins
of
the
peat
preserved
the
wood,
hardening
and
blackening

it
in
the
process.
It
was
carved
by
the
Neopagan
Stephen
Hobbs
and
given

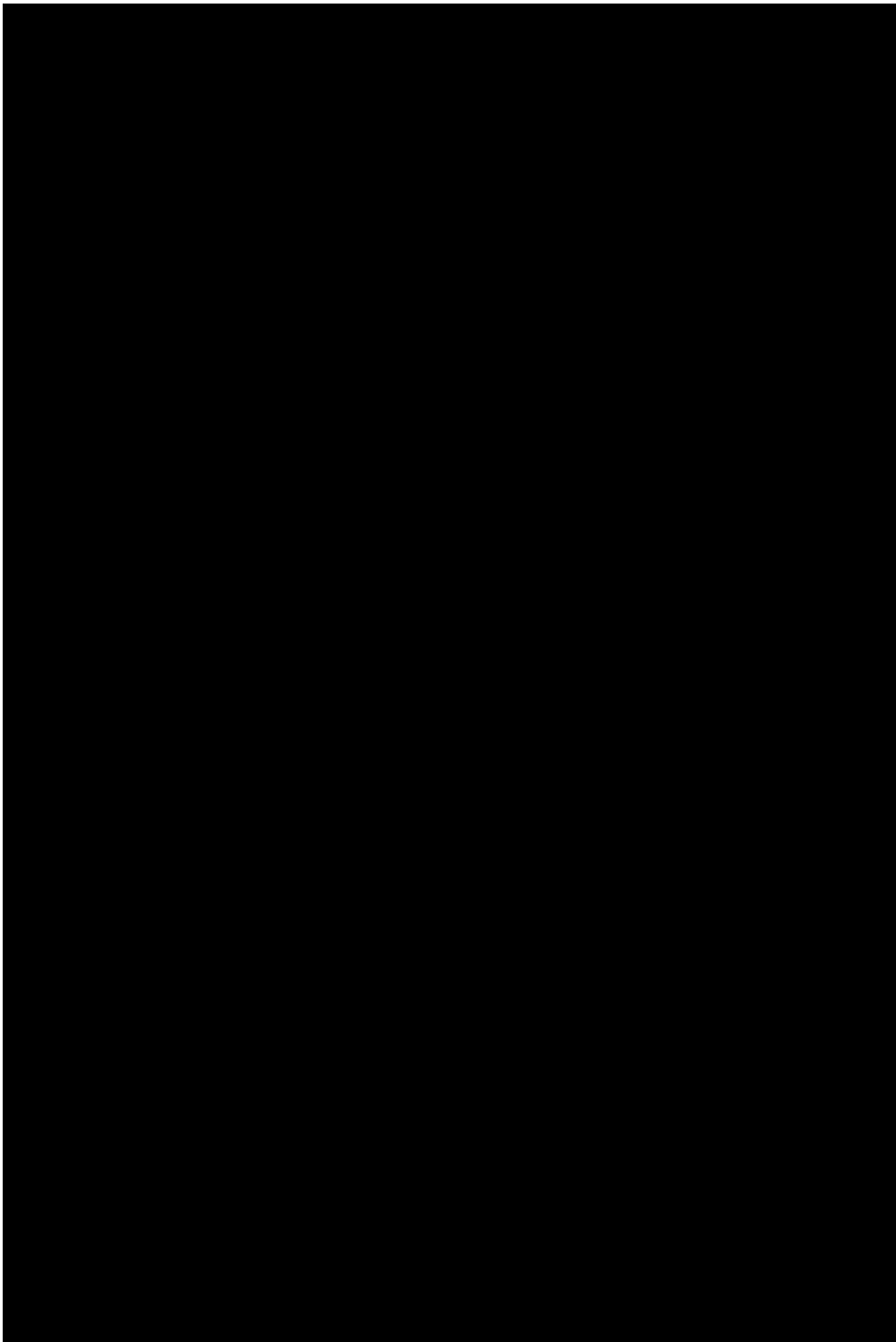
to
a
Wiccan
priest
named
Stewart
Farrar
during
the
late
20th
century.
The
staff

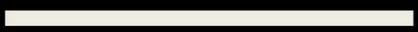
is
almost
six
feet
long
and
has
been
decorated
with
a
serpent
in
order

to
enhance
its
power.
Not
only
do
snakes
represent
a
capacity
for
change,
renewal,

and
transformation,
but
their
coils
symbolize
the
dual
cycles
of
light
and
dark,
life

and
death,
reason
and
passion,
healing
and
poison,
protection
and
destruction.





245

ASNAKECHARM

E
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This
image
of
a
“wizard”
charming
a
serpent
is
found
in

a
beautifully
illustrated
bestiary.
The
accompanying
text
describes
several
mythological
snakes,
including
the
cerastes

(a horned serpent) and the *scitalis* (a creature with incredible markings on its back).

It
then
focuses
on
the
emor
roris,
a
type
of
asp
so
called
because

its
bite
causes
hemorrhages
of
such
disastrous
proportions
a
victim
will
sweat
out
their

own
blood
until
they
die.
Fortunately,
the
manuscript
explains
one
way
to
avoid
such

a
fate.
If
a
conjurer
sings
to
the
asp
in
its
cave
and
lulls

it
to
sleep,
the
snake
charmer
will
then
be
able
to
remove
the
precious

stone
that
grows
on
the
asp's
forehead.
Without
the
stone,
the
snake
is
rendered

powerless.
“The thick gold leaf in this bestiary bathes the page in

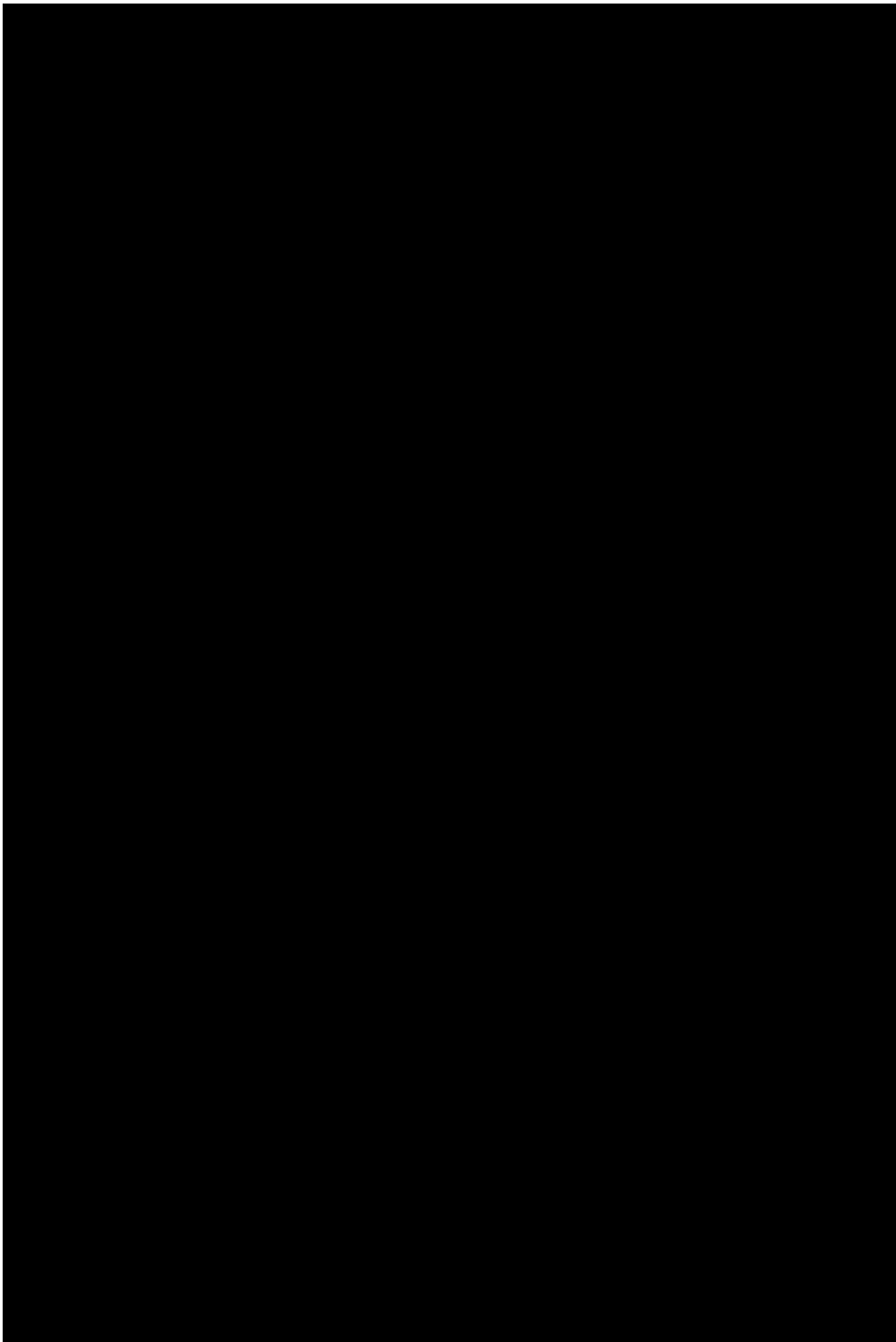
light. The manuscript contains a further 80 illustrations of various real and mythical

creatures,
such
as
the
phoenix,
the
unicorn,
and
the
centaur.”
J
U
L
I

ANHARRISON DEFENS

Lead Curator

E A G A I N S T T H E D A R K A R T S



Emoroys etiã est aspis
nuncupat' eo q. san
guinẽ fundat. qui ab eo
mors' fuit. ita ut solutis
uenis q̃cq̃d uite est per
sanguinẽ effundit. phi
siologus dicit. qm̃ hanc
h̃t naturam. ut quãdo
aliq̃s ad speluncã suam
eum p̃cantauerit suis
carminib; ut eũ in soporẽ mittat. uolens
eripe carbunculum quẽ g̃it in fronte

246

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ARMER, INABESTIAR

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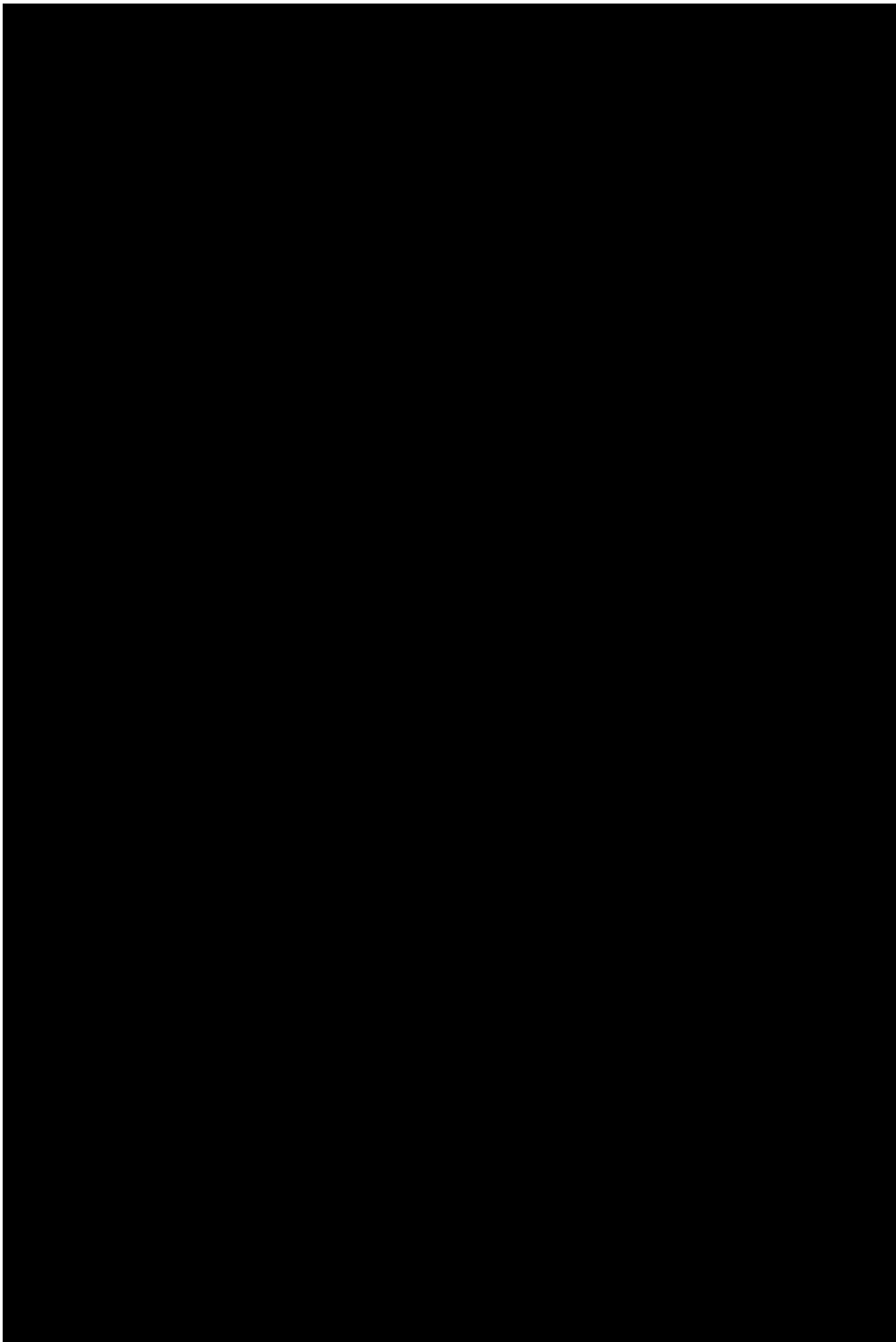
British Library

DEFENSEAGAI

NSTTHEDARKARTS



ALBERTUSSEBA, *LOC*

UPLETISSIMIRERUM

NATURALIUM THESAU

RIACCURATADESCRI

PTIO, ETINCONIBUS

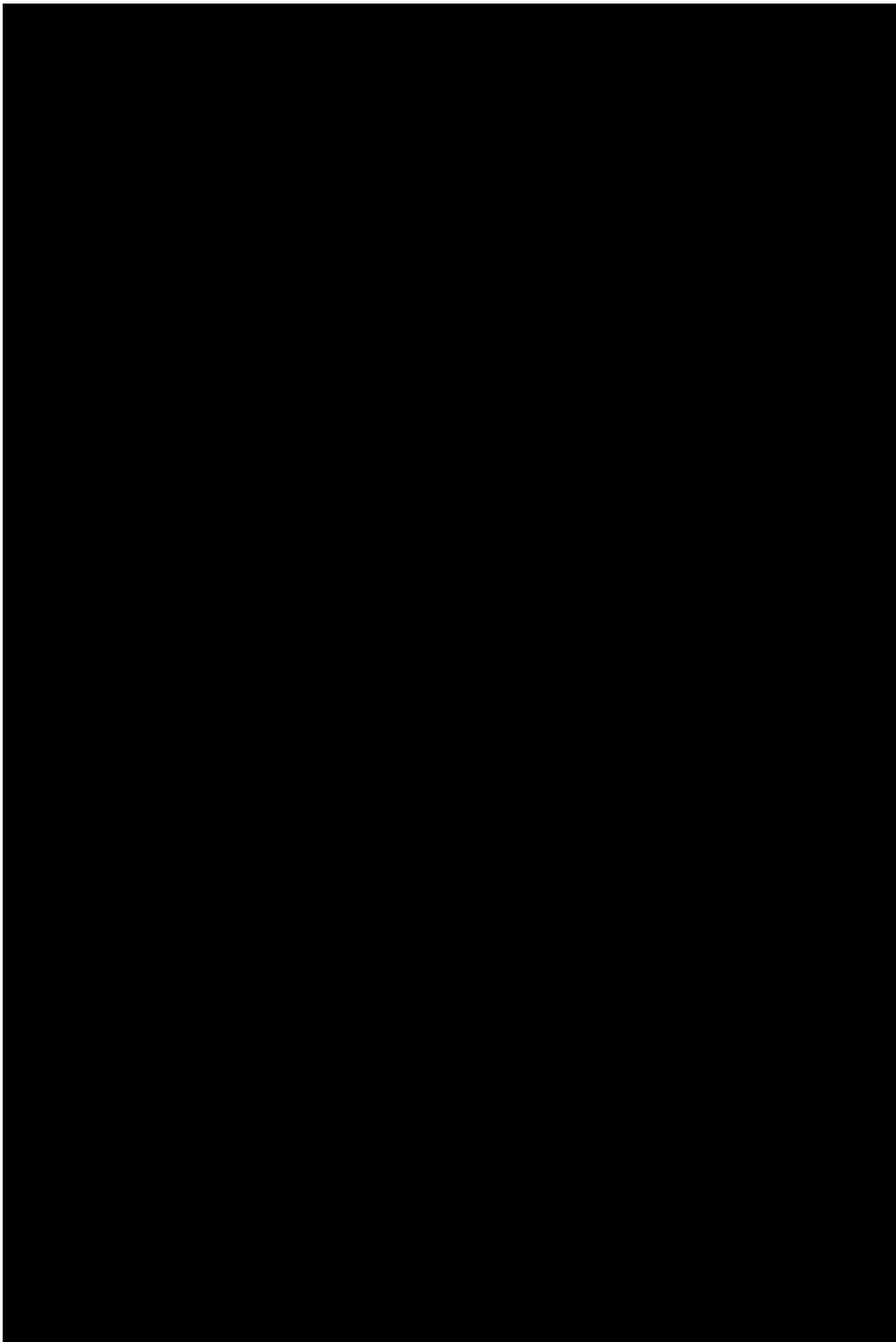
ARTIFICIOSISSIMI

SEXPRESSIO, PERUN

IVERSAMPHYSICESH

ISTORIAM, 4 VOLS (AMSTERDAM, 1734–65)

British
Library



248

“DINNER, NAG

INI ,” SAIDVO

LDEMORTSOFT

LY

,

ANDTHEGR

EATSNAKESWA

YEDANDSLITH

EREDFROMHIS

SHOULDERSON

TOTHEPOLISH

EDWOOD.

P

OTTERANDTHEDEATHLY

HALLOWS

SSSSSSNA

KESALIVE!

Albertus Seba was

a
Dutch
apothecary
and
collector,
based
in
Amsterdam.
From
this
center
of
maritime
trade,

Seba supplied drugs to the Russian Tsar Peter the Great. He also provided the

port's ships with medicines, which he often traded for exotic animal specimens. After selling

his
first
collection
of
snakes,
birds,
and
lizards
to
the
Tsar
in
1717,
Seba

began
a
second,
larger
collection,
which
he
kept
in
his
own
house.
In
1731,

he commissioned artists to draw every single item in precise detail. This was such

a
huge
undertaking
the
project
was
not
completed
until
30
years
after
Seba's
death

and
the
volume
contained
449
illustrated
plates.
Many
of
the
specimens
Seba
collected
were

used
for
medical
research.
He
took
a
keen
interest
in
the
potential
of
snakes

for
lifesaving
cures—his
collection
contained
many
serpents
such
as
this
reticulated
python,
native
to

Southeast Asia.

DEFENSEAGAINSTTHEDARK

K
A
R
T
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249

DEFENSE AGAINST THE DARKA

RTS

THE“ RED-EY

E
D
D
W
A
R
F
”

These typed pages are

part
of
an
early
draft
of
Harry
Potter
and
the
Sorcerer's
Stone.
In
this

scene,
Hagrid
comes
to
the
office
of
Fudge,
a
Muggle
minister,
and
warns
him

about
You-Know-Who
(even
in
this
early
draft
Hagrid
refuses
to
say
the
name).
In

turn,
Fudge
warns
the
public
about
this
“red-eyed
dwarf.”
The
red
eyes
remain
in

the
final
incarnation
of
Lord
Voldemort,
but
the
character
took
time
to
develop
fully

into
the
terrifying
figure
we
now
know
from
the
published
stories.
This
scene
is

reminiscent
of
Cornelius
Fudge
visiting
the
Prime
Minister
of
the
Muggles
in
the
first

chapter
of
The
Half-Blood
Prince.
As
J.K.
Rowling
has
said,
“I
often
cut
ideas

and
put
them
into
later
books.
Never
waste
a
good
scene!”
“While
many
details

of
the
world
described
in
this
chapter
are
familiar
from
the
published
books,

such as the concept of Muggles, these scenes provide a very different

account
of
the
beginning
of
the
stor
y.”
J
O
A
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A

NORLEDGE

Curator

""Oh dear," said Fudge breathlessly, "The thing is, I~~'d be~~ was planning to retire early. Tomorrow, as a matter of fact. Mrs. Fudge and I were thinking of moving to Portugal. We have a villa-"

The giant lent forward, his beetle brows low over his glinting eyes.

"Yeh won' be safe in Portugal if 'e ain' stopped, Fudge."

"Won't I?" said Fudge weakly, "Oh, very well then... what is it Mr. Dumblething wants?"

"Dumbledore," said the giant. "Three things. First, yeh gotta put out a message. On television, an' radio, an' in the newspapers. Warn people not teh give 'im directions. 'Cause that's 'ow 'e's gettin' us, see? 'E 'as ter be told. Feeds on betrayal. I don' blame the Muggles, mind, they didn' know what they were doin'.

"Second, ~~yeh gotta make sure~~ ye're not teh tell anyone abou' us. If Dumbledore manages ter get rid of 'im, yeh gotta swear not ter go spreadin' it about what yeh know, abou' us. We keeps ourselves quiet, see? Let it stay that way.

An' third, yeh gotta give me a drink before I go. I gotta long journey back."

The giant's face creased into a grin behind his wild beard.

"Oh - yes, of course," said Fudge shakily, "Help yourself - there's brandy up there - and - not that I suppose it will happen - I mean, I'm a Muddle - a Muffle - no, a Muggle - but if this person - this thing - comes looking for me -?"

"Yeh'll be dead," said the giant flatly over the top of a large glass of brandy. "No-one can survive if 'e attacks them, Ain' never been a survivor. But like yeh say, yer a Muggle. 'E's not interested in you."

The giant drained his glass and stood up. He pulled out an umbrealla. It was pink and had flowers on it.

"I'll be off, then," he said.

"Just one thing," said Fudge, watching curiously as the giant opened the umbrella, "What is this - person's - name."

The giant looked suddenly scared.

"Can' tell yeh that," he said, "We never say it. Never."

He raised the pink umbrella over his head, Fudge blinked - and the giant was gone.

* * * * *

250
DEFENSE AGAINST THE DARKA

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HARRYPOTTERANDTH

E S O R C E R E R ' S S T O N E

J.K.
Rowling

"Your kind?"

"Yeah... our kind. We're the ones who've bin disappearin'. We're all in hidin' now. But I can't tell yeh much abou' us. Can't 'ave Muggles knowin' our business. But this is gettin' outta hand, an' all you Muggles are gettin' involved - them on the train, fer instance - they shouldn'ta bin hurt like that. That's why Dumbledore sent me. Says it's your business too, now."

"You've come to tell me why all these houses are disappearing?" Fudge said, "And why all these people are being killed?"

"Ah, well now, we're not sure they 'ave bin killed," said the giant. "He's jus' taken them. Needs 'em, see. 'E's picked on the best. Dedalus Diggle, Elsie Bones, Angus an' Elspeth McKinnon ... yeah, 'e wants 'em on 'is side."

"You're talking about this little red-eyed -?"

"Shh!" hissed the giant. "Not so loud! 'E could be 'ere now, fer all we know!"

Fudge ~~shivered~~ shuddered and looked wildly aroudn them. "C - could he?"

"S'alright, I don' reckon I was followed," said the giant in a gravelly whisper.

"But who is this person? What is he? One of - um - your kind?"

The giant snorted.

"Was once, I s'pose," he said. "But I don' think 'e's anything yeh could put a name to any more. 'E's not a 'uman. ~~'E's not an animal. --'E's not properly.~~ Wish 'e was. 'E could be killed if 'e was still 'uman enough."

"He can't be killed?" whispered Fudge in terror.

"Well, we don' think so. But Dumbledore's workin' on it. 'E's gotta be stopped, see?"

"Well, yes of course," said Fudge. "We can't have this sort of thing going on..."

"This is nothin'," said the giant, "'E's just gettin' started. Once 'e's got the power, once 'e's got the followers, no-one'll be safe. Not even Muggles. I 'eard 'e'll keep yeh alive, though. Fer slaves."

Fudge's eyes bulged with terror.

"~~But who is this --- this person?~~

"This Bumblebore - Dunderbore -"

"Albus Dumbledore," said the the giant severely.

"Yes, yes, him - you say he has a plan?"

"Oh, yeah. So it's not hopeless yet. Reckon Dumbledore's the only one He's still afraid of. But 'e needs your 'elp. I'm 'ere teh ask yeh."

251
DEFENSE AGAINST THE DARKA

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Fudge wondered, of course, if he was going mad. He seriously considerd the possibility that the giant had been a hallucination. But the brandy glass the giant had drunk from was real enough, left standing on his desk.

Fudge wouldn't let his secretary remove the glass next day. It reassured him he wasn't a lunatic to do what he knew he had to do. He telephoned all the journalists he knew, and all the television stations, chose his favourite tie and gave a press conference. He told the world there was a ~~maniac madman about~~ a strange little man going about. A little man with red eyes. he told the public to be very careful not to tell this little man where anyone lived. Once he had given out this strange message, he said "Any questions?" But the room was completely silent. Clearly, they all thought he was off his rocker. Fudge went back to his office and sat staring at the giant's empty brandy glass. ~~This was the end of his career.~~

The very last person he wanted to see was Vernone Dursley. Dursley woudl be delighted. Dursley would be happily counting the days until he was made Minister, now that Fudge was so clearly nuttier than a bag of salted peanuts.

But Fudge had another surprise in store. Dursley knocked quietly, came into his office, sat opposite him and said flatly,

You've had a visit from One of Them, haven't you?"

"~~One of~~ Fudge looked at Dursley in amazement.

"You - know?"

"Yes," said Dursley bitterly, "I've known from the start. I - happened to know there were people like that. Of course, I never told anyone.

* * * * *

~~Most peep~~
Perhaps ~~people did~~ most people did think Fudge

Whether or not nearly everyone thought Fudge had gone very strange, the fact was that he seemed to have stopped the odd accidents. Three whole weeks passed, and still the empty brandy glass stood on Fudge's desk to give him courage, and not one bus flew, the houses of Britain stayed where they were, the trains stopped going swimming. Fudge, who hadn't even told Mrs. Fudge about the giant with the pink umbrella, waited and prayed and slept with his fingers crossed. Surely this Dumbledore would send a message if they'd managed to get rid of the red eyed dwarf? Or did this horrible silence mean that the dwarf had in fact got everyone he wanted, that he was even now planning to appear in Fudge's office and vanish him for trying to help the other side - whoever they were?

And then - one Tuesday -

252
DEFENSE AGAINST THE DARK

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S

Later that evening, when everyone else had gone home, Dursley sneaked pp to Fudge's office carrying a crib., which he laid on Fudge's desk.

The child was asleep. Fudge peered nervously into the crib. The boy had a cut on his forehead. It was a very strangely shaped cut. It looked like a bolt of lightening.

"Going to leave a scar, I expect," said Fudge.

"Never midd the ruddy scar, what are we going to do with him?" said Dursley.

"Do with him? Why, you 'll have to take him home, of course," said Fudge in surprise. "He's your nephew. His parents have banished. What else can we do? I thought you didn't want anyone to know you had relatives involved in all these odd doings?"

"Take him home!" said Dursley in horror. "My son Didsbury is just this age, I don't want him coming in contact with one of these."

"Very well, then, Dursley, we shall just have to try and fin someone who does want to take him. Of course, it will be difficult to keep the story out of the press. Noeone else has lived after one of these banishments. There'll be a lot of interest -"

"Oh, very well," snapped Dursley. "I'll take him."

He picked up the crib and stumped angrily from the room.

Fudge closed his briefcase. It was time he was getting home too. He had just put his hand on the doorhandle when a few cough behind him made him clap his hand to his heart.

"Don't hurt me! I'm a Muggle! I'm a Muggle!"

"I know yeh are," said a few, growling voice.

It was the giant.

"You!" said Fudge. "What is it? Oh, Good Lord, don't tell me-" For the giant, he saw, was crying. Sniffing into a large spotted handkerchief.

"It's all over," said the giant.

"Over?" said Fudge faintly, "It didn't work? Has he killed Dunderbore? Are we all going to be turned into slaves?"

"No, no," sobbed the giant. "He's gone. Everyone's come back. Diggle, the Bones, the McKinnons... they're all back. Safe. Everyone 'e took is back on our side an' He's disappeared 'imself."

"Good Heavens! This is wonderful news! You mean Mr. Dunderbumble's plan worked?"

"Never 'ad a chance to try it," said the giant, mopping his eyes.

253
DEFENSE AGAINST THE DARKA

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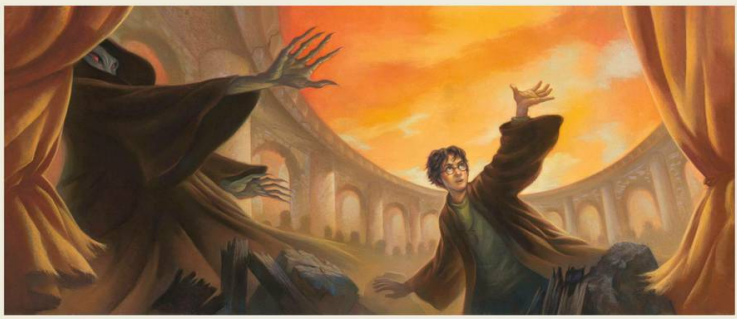

254

ANILLUSTRAT

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Mary GrandPré considered *Harry Potter and the Deathly*

Hallows
to
be
her
most
favorite
cover.
It
depicts
a
fiery
orange
sky,
cracks

in
the
battered
walls
of
Hogwarts,
and
eerie
shadows
that
create
a
backdrop
for

the
ultimate
confrontation
between
the
Boy
Who
Lived
and
the
Dark
Lord.
Near
the

center
of
the
cover,
the
resurrected
Harry
is
captured
in
the
moment
he
defeats

Voldemort once and for all.

DEFENSE AGAINST

H
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FOREWORD 255 JACKET ART

FOR *HARRY POTTER AN*

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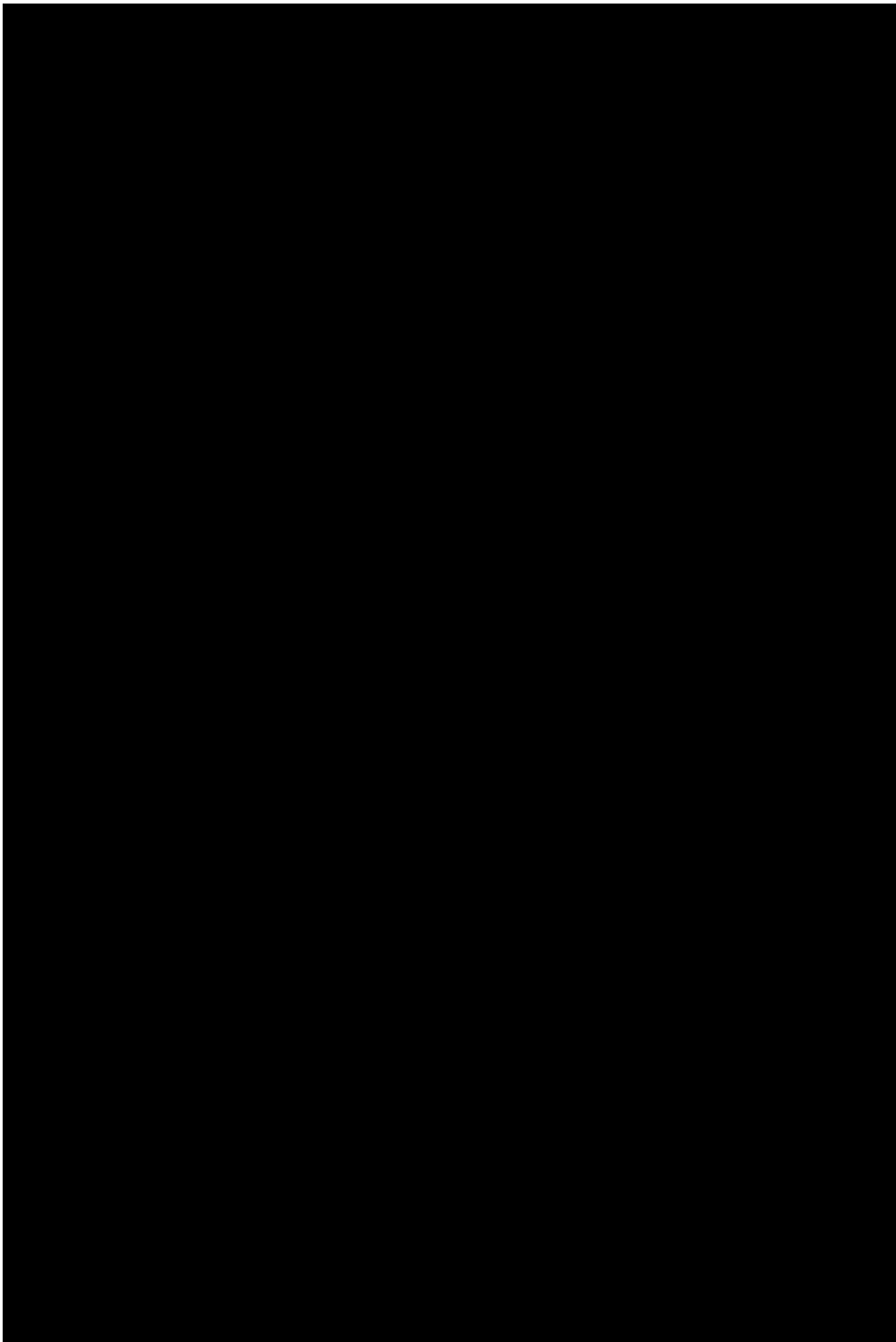
(2007) *Warner Bros.*



256

HARRYANDTHE

BASILISK

Salazar Slytherin's monster, the

giant basilisk, is shown coiling past Harry in this striking image from *The Chamber*

of Secrets. The beast is so huge, it is hard to tell where its

body
begins
or
ends,
and
the
dark
colors
of
its
scales
are
oppressive
and

intimidating.
Harry
is
clutching
the
ruby-decorated
sword
of
Godric
Gryffindor
in
his
hands,
frozen

in
the
air
mid-swing.
The
bright
white
tip
of
the
sword
mirrors
the
sharp

teeth
of
the
basilisk.
The
monster's
terrible
yellow
eyes
are
streaming
with
blood
after

Fawkes the phoenix has pierced them with its beak. This is an intense picture

full
of
action
and
danger.
HARRY POTTE

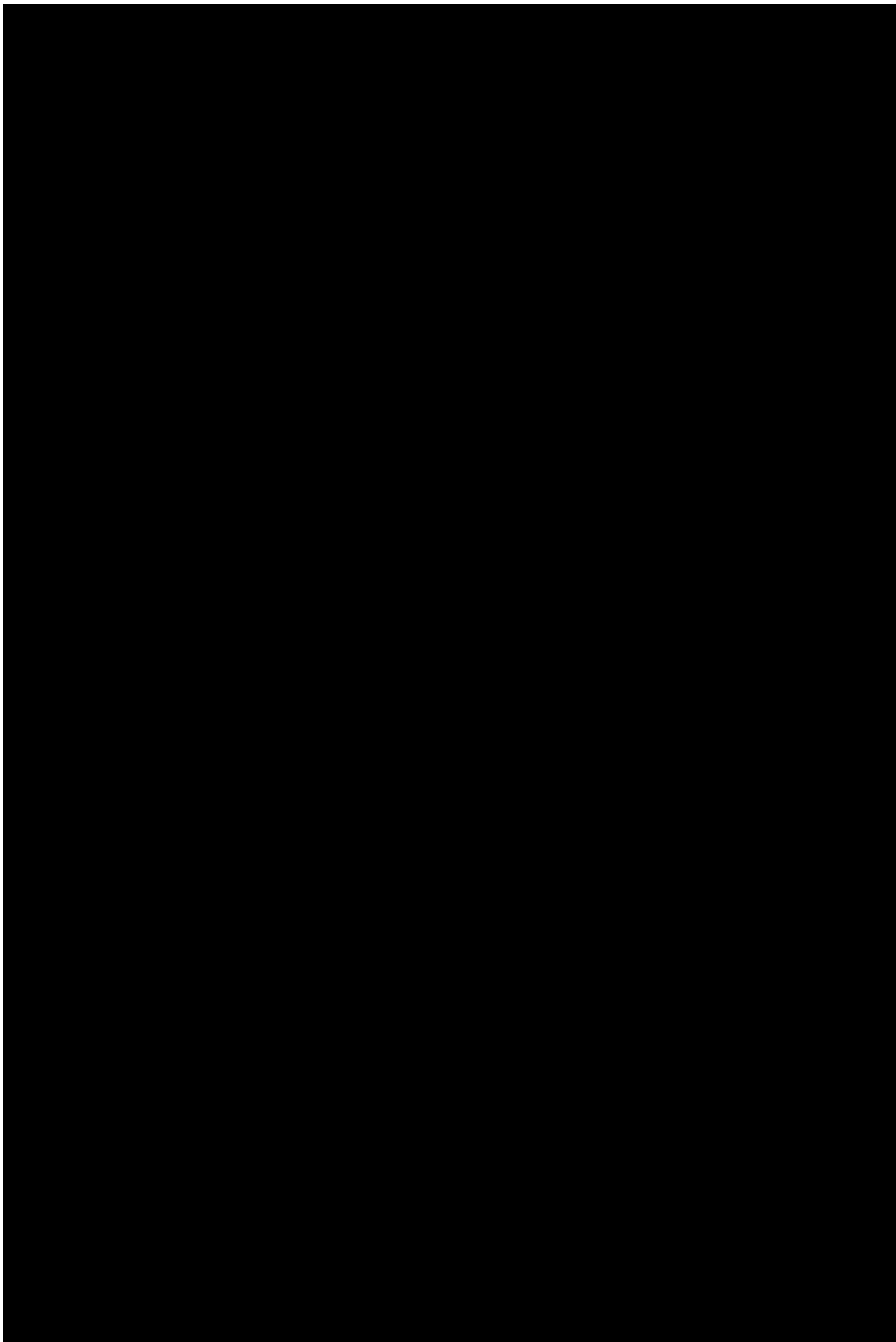
RANDTHEBASILISKB

YJIMKAY

Bloomsbury

DEFENSEAGAI

NSTTHEDARKARTS



257

THE BASILISK

'SHEADWASFA

LLING ,ÍTSBO

DYCOILINGAR

OUND ,HITTIN

GPILLARSASI

TWISTED TOF

ACEHIM.HECO

ULDSEETHEVA

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NOMOUS...

POTTERANDTHECHAM

BEROF SECRETS

KING

OF SERPENTS

This Italian

manuscript contains 245 drawings of different animals, executed by an individual known as Idonius.

Many of these creatures are mythical in nature, including the *jaculus* (a flying serpent),

the
onocentaur
(half
man,
half
donkey),
and
the
basilisk,
shown
here.
The
accompanying
description

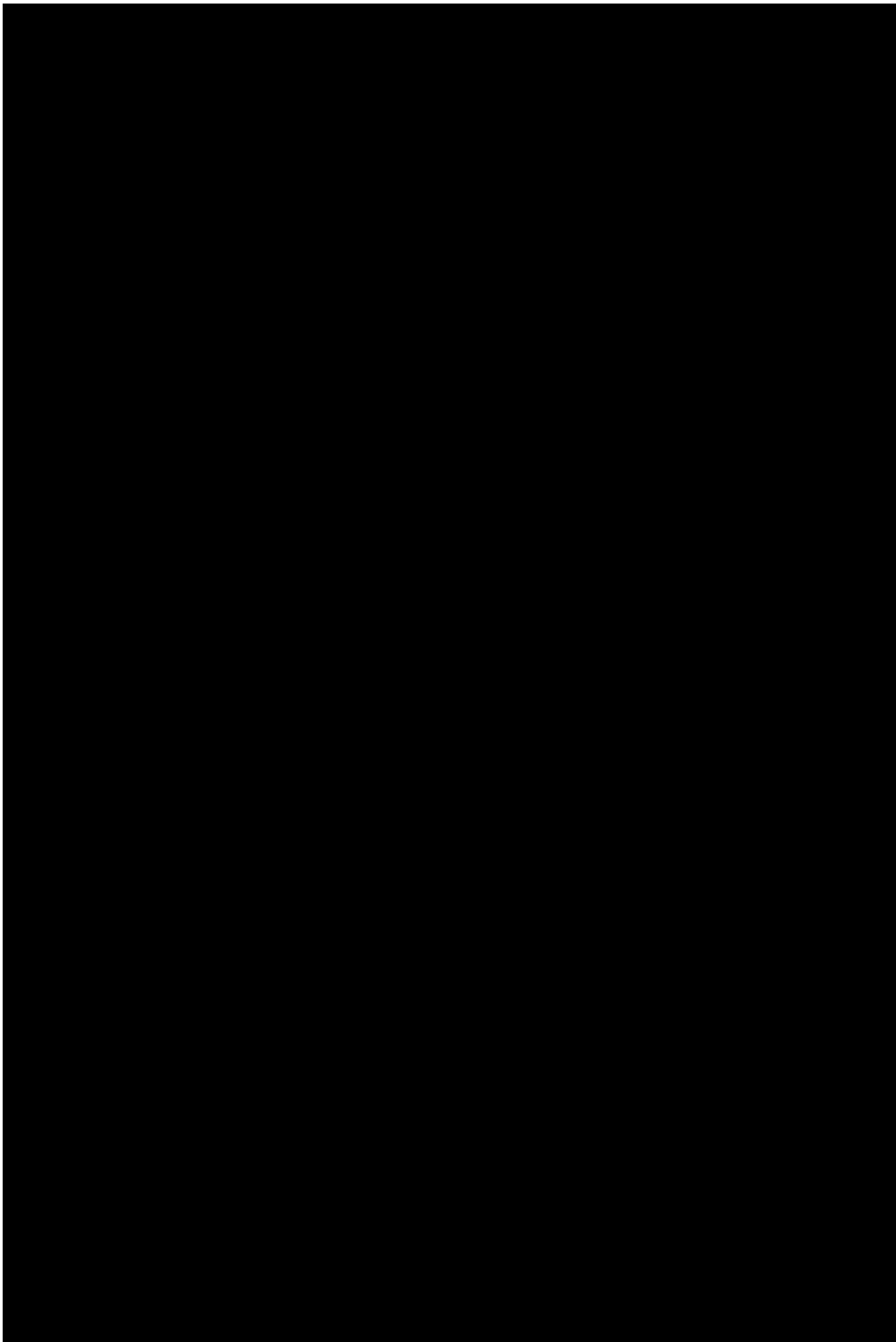
is based on the works of Claudius Aelianus and Pliny the Elder. According to

Aelianus, the basilisk was only the width of a palm, but it could kill

someone instantly with

DEFENSEAGAINSTTHED

ARKARTS



130
Basilisco
REGVLVS
BASILISCVS

TORIA ANIMALIUM (ITALY, 1595)

British Library

“Pliny reported that, although the basilisk was only twelve inches long,

both
its
touch
and
breath
were
deadly.
Intriguingly,
the
basilisk
could
be
killed

using
the
scent
of
a
weasel.
If
weasels
were
let
loose
in
their

lairs, they were able to slay the basilisk with their odor.”

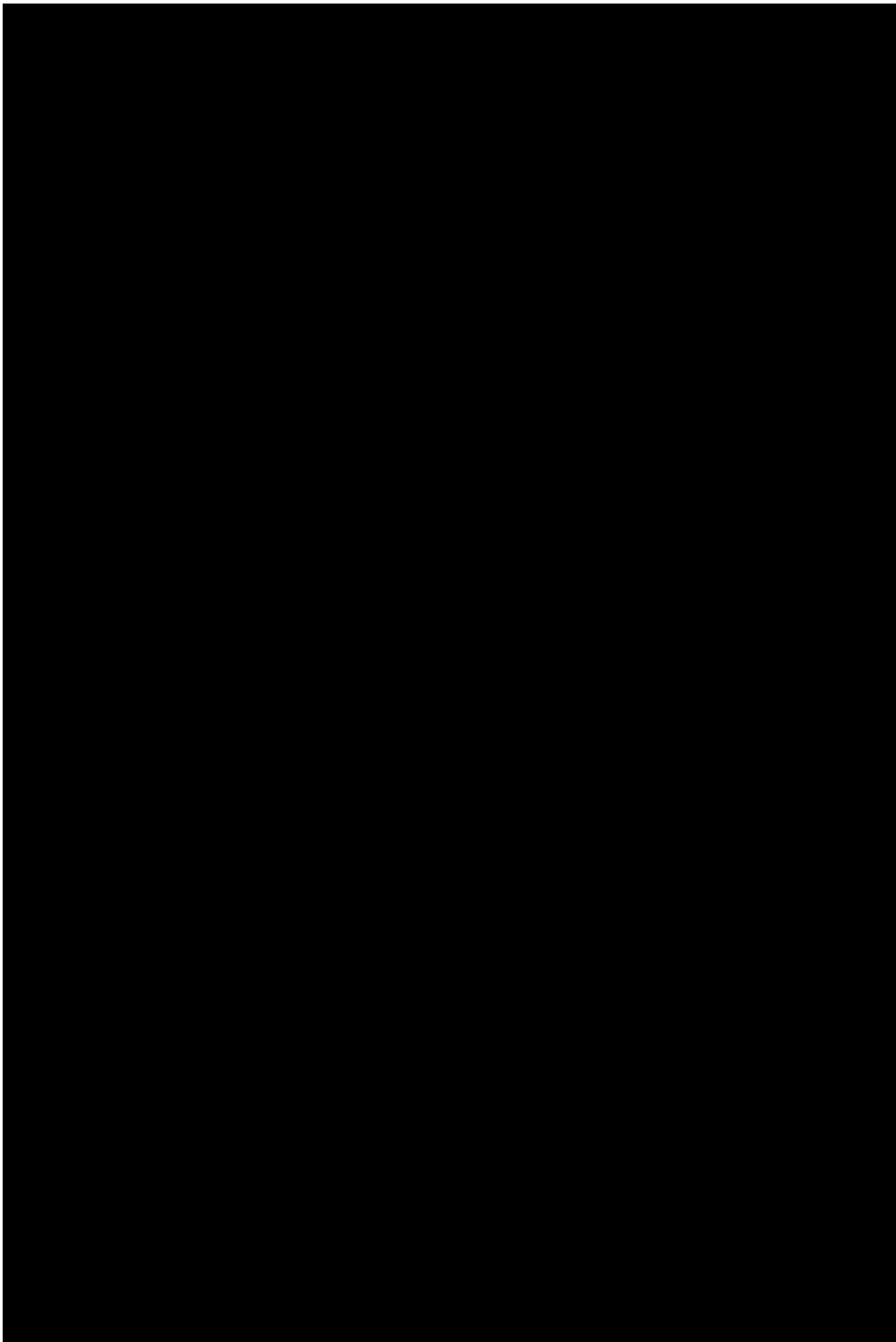
J U

LIANHARRISON
Lead Curator
its stare.

In Africa, the creature was said to make a whistling sound to scare away

snakes
that
were
feeding
on
the
cadavers
of
mules.

GAINSTHEDARKARTS



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BASILISK

This very *Brief Description*,

comprising
only
a
title
page
and
two
pages
of
text,
was
written
by
Jacobus

Salgado. Salgado was a refugee from Spain and a convert to Protestantism, who came

to settle in England. Around 1680, in need of cash, Salgado displayed a “basilisk”

given
to
him
by
a
Dutch
doctor
who
had
recently
returned
from
Ethiopia.
The

creature
presumably
had
been
stuffed
or
preserved
in
some
way.
Salgado
wrote
this
pamphlet

to
accompany
the
spectacle,
describing
the
beast
as
yellow,
with
a
crown-like
crest
and

the
body
of
a
rooster
attached
to
a
serpent's
tail.
The
pamphlet
also
spells

out
the
danger
of
the
basilisk's
glare.
Salgado
declares
that
“In
the
time
of

Alexander
the
Great,
there
was
one
of
them
which,
lying
hid
in
a
wall,

killed
a
great
troop
of
his
soldiers
by
the
poisonous
glances
of
his
eyes

upon them.”

“Despite Salgado's terrifying description of the basilisk, the creature on the

title
page
looks
rather
harmless,
even
though
it
has
just
killed
the
person

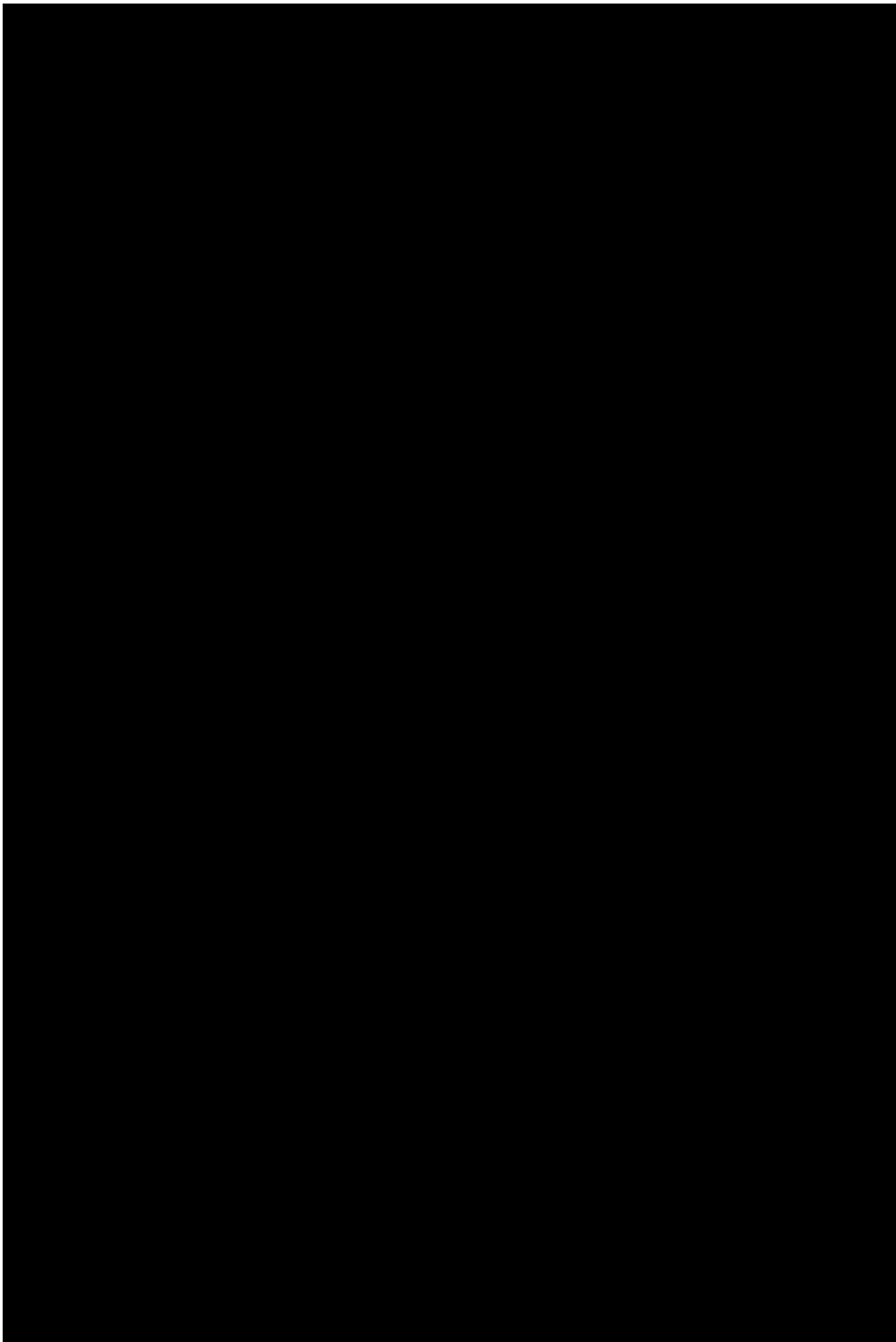
in
the
foreground.”

TANYA KIRK

Curator

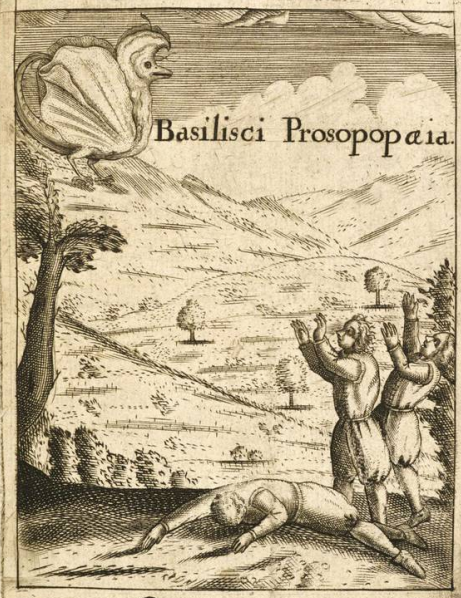
DEF

ENSEAGAINSTTHEDARKARTS



A brief

DESCRIPTION of the NATURE OF THE Basilisk, or Cockatrice.



Quos viuens vidi, necui, nunc mortuus, Vni
Do Vitam; dum me gens numerosa videt.

All men I kill'd that I did see,
But now I am Dead one lives by mee.

ABRIEFDESCRIPTIO

NOFTHENATUREOFTH

EBASILISK ,ORCOCK

A T R I C E (LONDON, CA. 1680)

British Library

D E F E N S E

AGAINST THE DARK ARTS

261

DEFENSE AGAINST THE DARKA

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THE SPHINX

The

Historie
of
Foure-Footed
Beastes
was
the
first
major
book
about
animals
to
be
published

in English. It features a variety of animals, from the common (rabbits, sheep, goats)

to
the
exotic
(lions,
elephants,
rhinoceroses)
and
the
legendary.
This
chapter
focuses
on
the

sphinx.
The
woodcut
illustration
shows
a
creature
with
a
woman's
head
and
a
lion's

body. Edward Topsell described the sphinx as “of a fierce but tameable nature.” Less

well
known
is
its
ability
to
store
food
in
its
cheeks
until
it
is

ready
to
eat—just
like
a
hamster!
Sphinxes
are
famous
for
their
enigmatic
powers.
In

The Goblet of Fire, Harry had to answer the sphinx's riddle to proceed through

the
maze
during
the
Triwizard
Tournament.

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HEBODYOFANO

VERLARGELIO

N::GREATCLAW

EDPAWSANDA

YELLOWIS

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OWEVER, WAST

HAT OF A WOMAN

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ESUPONHARRY

ASHEAPPROAC

HED.

POTTER

AND THE GOBLET OF FIRE

lions formicæ

Plinie.

Their nature

Albertus.

Manner of carrieng their meate.

Of the name and notation thereof *Hermolaus.

refore there were certain common ſtrumpets called *Sphin-*
as, was a very popular phraſe for notorious harlots) hath
to faigne a certaine monſter called *Sphynx*, which they ſay
ought foorth the *Chimæra*, *Chimæra* by *Orthus* the *Sphinx*,
this *Orthus* was one of *Geryons* Dogges. This *Sphinx* they
er, a Maydens face, a Lyons legs, and the wings of a fowle,
y, the face and hand of a mayde, the body of a Dogge, the
fa man, the clawes of a Lyon, and the tayle of a Dragon:
in the *Sphincian* mountaine; propounding to all trauailers
ma or Riddle, which was this: *What was the creature that firſt*

*Varrianus

Heſiod.

Auſonius.

The deſcription of the Poets Phinx.

262

DEFENSE AGAINST THE DARKA

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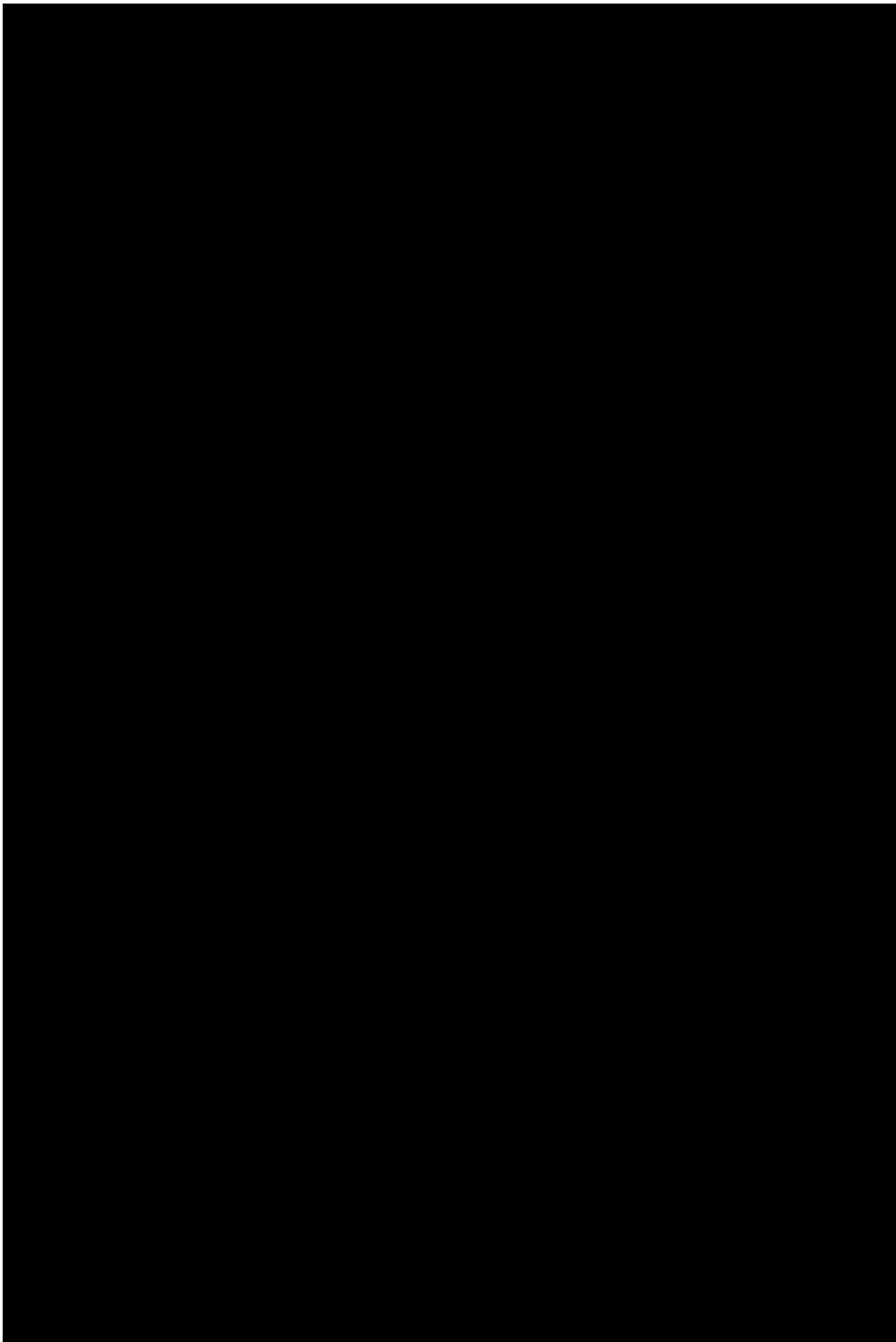
THE HISTORIE OF FOU

RE-FOOTED BEASTES

(LONDON, 1607)
British Library



RESTRICTED

263

THE RESTRICTED SE

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PRÉ *Scholastic* FORBIDDE

NBOOKS

The Restricted Section of the Hogwarts

Library
contains
rare
and
valuable
volumes
as
well
as
books
deemed
inappropriate
or
dangerous

for young witches and wizards. *Moste Potente Potions*, *Magick Moste Evile*, and *Secrets of*

the Darkest Art are just a few of the forbidden titles. In this pastel

illustration, the artist Mary GrandPré evokes the vantage point of the youngest of wizards

who
are
not
yet
tall
enough
to
reach
the
most
dangerous
of
books.
Sneaking

into
the
Restricted
Section
is
the
very
first
thing
Harry
does
with
his
Invisibility

Cloak in *The Sorcerer's Stone*. In the absence of a charmed cloak, students are

granted
access
only
with
a
note
signed
by
a
professor;
Hermione
obtains
the
gullible

Professor Lockhart's signature when she needs to research the Polyjuice Potion in *The Chamber*

of
Secrets.

DEFENSE AGAINST THE DARK

KARTS

264

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(EDO,
1855)
British
Library
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EFENSEAGAINSTTHEDARKART

S

の時多く上る形銀魚の如くにして下喙尖り長く身長六七寸
一寸許銀光あり脊骨黒く見ゆハ丈島よりブッチといふも是を
るべし
カッパといふ物本草綱目の水虎溪鬼蟲附録ありといへど正しく當り
りとも見えず逸周書王會解ふ穢人前兒良夷在子とある文の注
ふ在子驩身人首脂其腹炙之霍則鳴曰在子といへる物やそれを
らむそハとまれかくまれ望海毎談ふ刀祢川ふ子ゝこといへる
河伯あり年々ふその居る所變る所の者どもその變りて居る所
を知るその居る所ふてハ人々も禍ありといへりげふカッパの害
ある談多し牛山活套中巻ふ筑紫ノ方ニハ河伯ノ邪祟多シ金
花ノ煎湯ヲ用ヒテ神効アリといへり試むべし
手指を截断しゝるを接ぐ藥の方をカッパより受けしるといふ
いかでと思ひしが告ハさる事をや有らむ一事左ふ記す堅執

265

DEFENSE AGAINST THE DARKA

R
T
S

THE KAPPA

The kappa takes

its
name
from
the
Japanese
words
for
“river”
and
“child.”
These
were
mischievous
creatures,

with
the
power
to
pull
people
into
the
lakes
or
rivers
in
which
they

dwelt. The wizarding world's famous Magizoologist Newt Scamander recognized this danger, noting that “The

Kappa
feeds
on
human
blood
but
may
be
persuaded
not
to
harm
a
person

if
it
is
thrown
a
cucumber
with
that
person's
name
carved
into
it.”
The

neneko
kappa,
illustrated
above,
moved
to
a
new
location
every
year,
causing
destruction
wherever

it
went.
“The
kappa's
head
has
a
distinctive
hollow
to
contain
its
vital

fluid.
In
Fantastic
Beasts
and
Where
to
Find
Them,
Scamander
advised
that
the

wizard
should
trick
the
kappa
into
bowing,
so
that
the
water
in
its

head
would
run
out,
depriving
it
of
its
strength.”
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AGAINST THE DARK ARTS

267

AMULETSCROL

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Amulets, written on leather or metal, have been worn by Ethiopians

and other peoples in the Horn of Africa for thousands of years. This practice

remains strongest in the northern Highlands of Ethiopia, where amulets are TWO

AMULETSCROLLS ’ON

EWITHAPROTECTIVE

CYLINDRICALCASE(

ETHIOPIA, 18TH CEN

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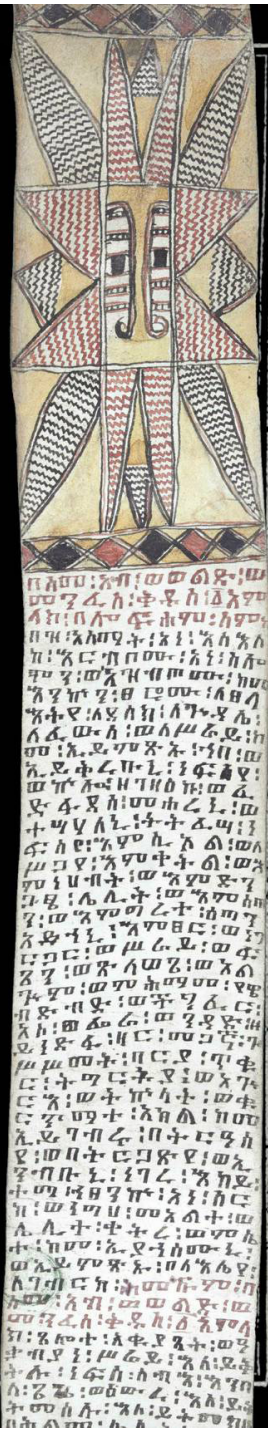
British Library

which the talismanic drawings were

have a specific purpose. They are intended to cure sickness,

protect those taking long and



"The drawings in this scroll have a specific purpose. They are intended

to
cure
sickness,
to
exorcise
demons,
and
to
protect
those
taking
long

and

difficult

journeys.”

EYOBDERILLO

Curator

believed
to
bring
health,
protect
babies,
and
ward
off
the
evil
eye.
The
parchment

scrolls
themselves
are
known
as
Ketab,
and
they
vary
considerably
in
length.
They
are

kept
in
leather
cases,
or
in
cylindrical
silver
containers
like
those
shown
here.
The

Ketab can then be hung up at home or worn around the neck, depending

on
their
size.
This
particular
scroll
was
created
to
protect
its
owner
from
harm.

It
contains
prayers
for
undoing
spells
(*maftehé*
seray),
after
which
the
talismanic
drawings
were

added,
giving
effect
to
its
powers.

DEFENSE AGAINS

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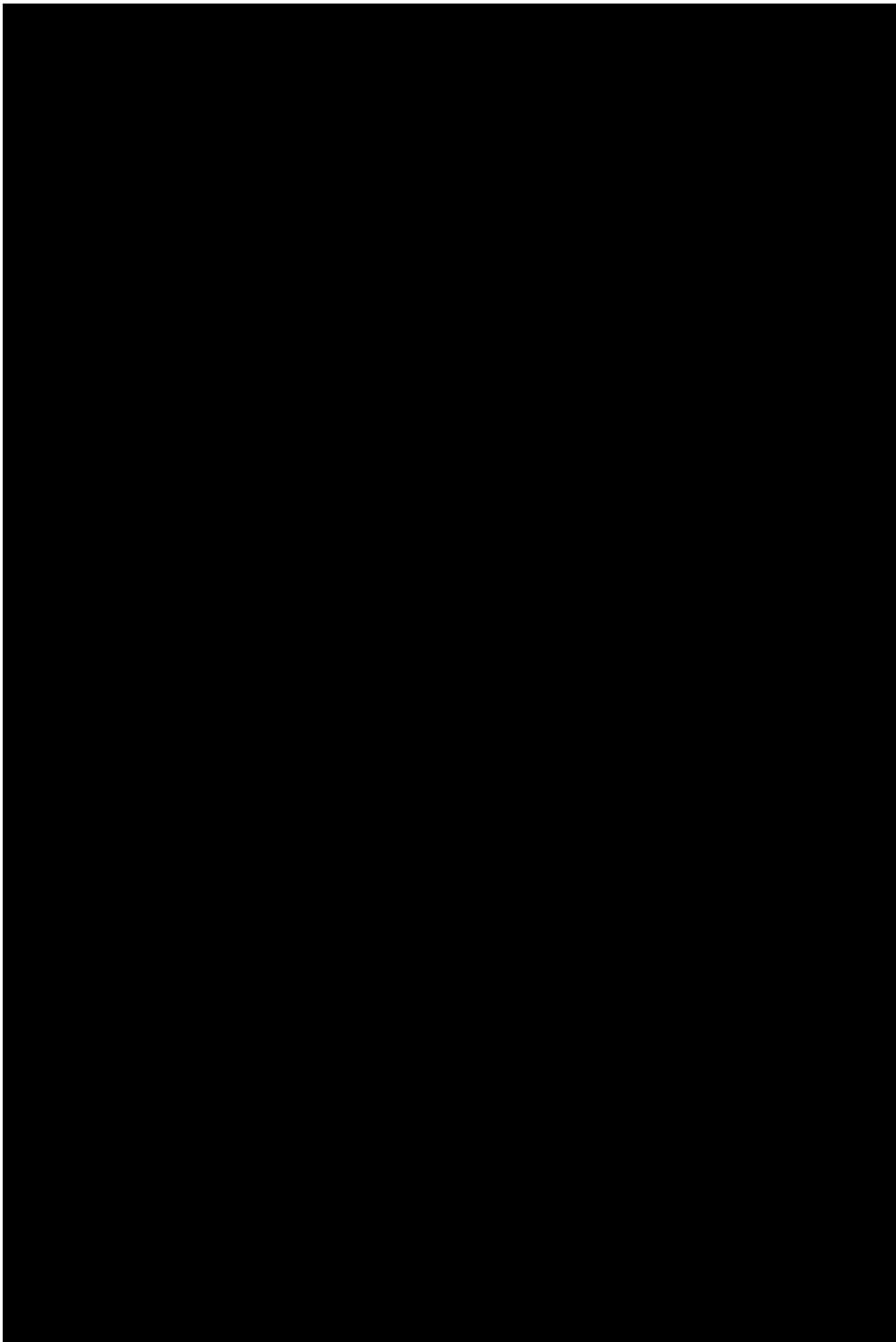

269

ETHIOPIANTA

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This personally annotated, magical recipe

book
was
made
in
Ethiopia.
Written
in
Ge'ez,
also
known
as
classic
Ethiopic,
it

contains a rich collection of protective amulets, talismans, charms, and incantations. This manuscript would

have belonged to an exorcist or a Däbtära, a highly educated religious figure. Däbtäras

typically study for several years or come from families of clergy. On these pages

are
talismans
and
geometric
images,
used
for
making
amulet
scrolls,
and
accompanied
by
prayers

for
undoing
spells
and
charms.
Talismanic
drawing
focuses
on
the
image
of
the
eye,

providing a defense against the evil eye and the dark arts. *“Since medieval times,*

Däbtäras have worked in the courts or have taught in small parish schools,

supplementing their income by producing amulet scrolls and practicing traditional medicine. From the

marginal notes in this recipe book, we can deduce with some certainty that

it belonged to a practitioner of magic.”

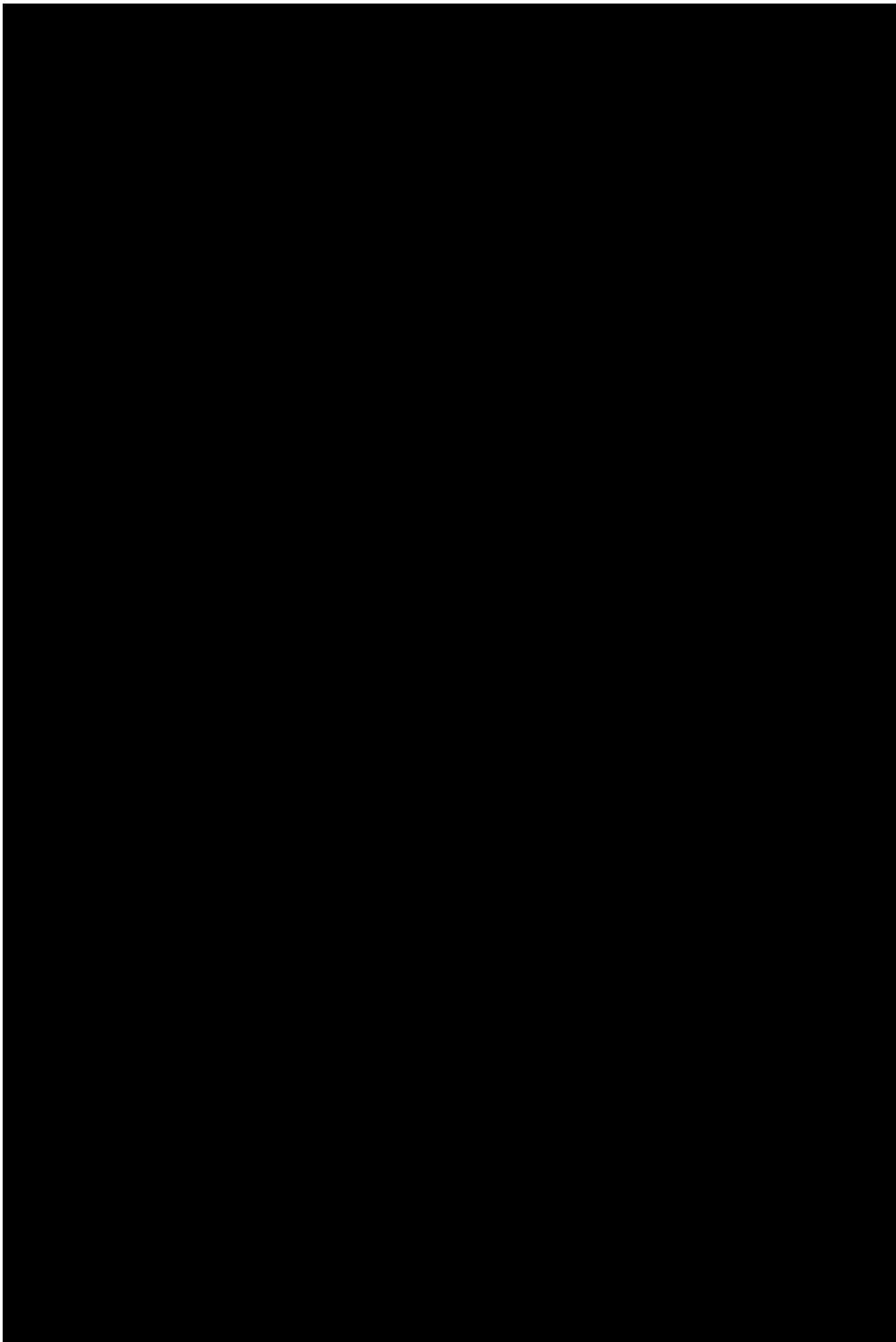
EYOBDER

ILLO

Curator

DEFENSE AGAINST THE

EDARKARTS



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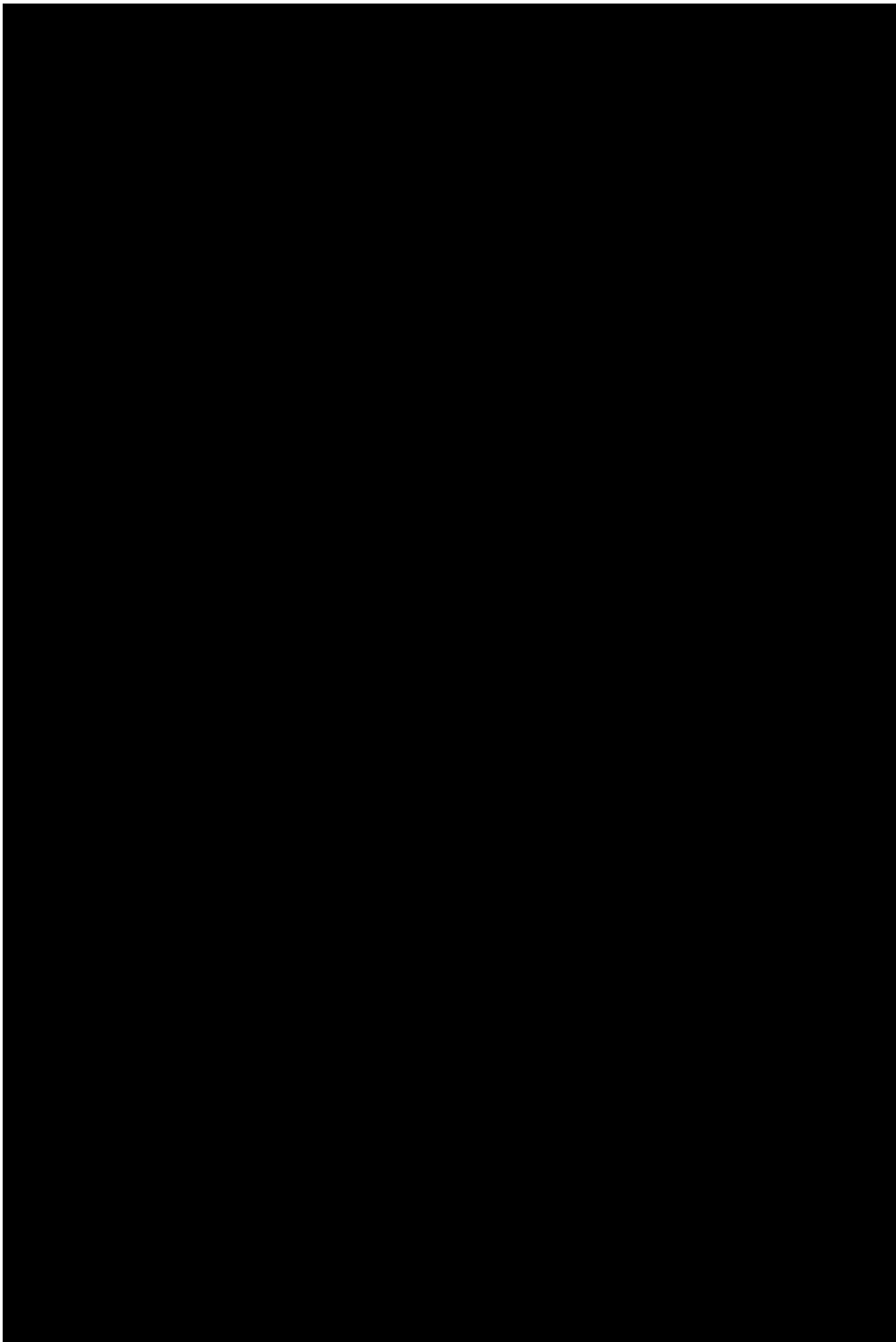
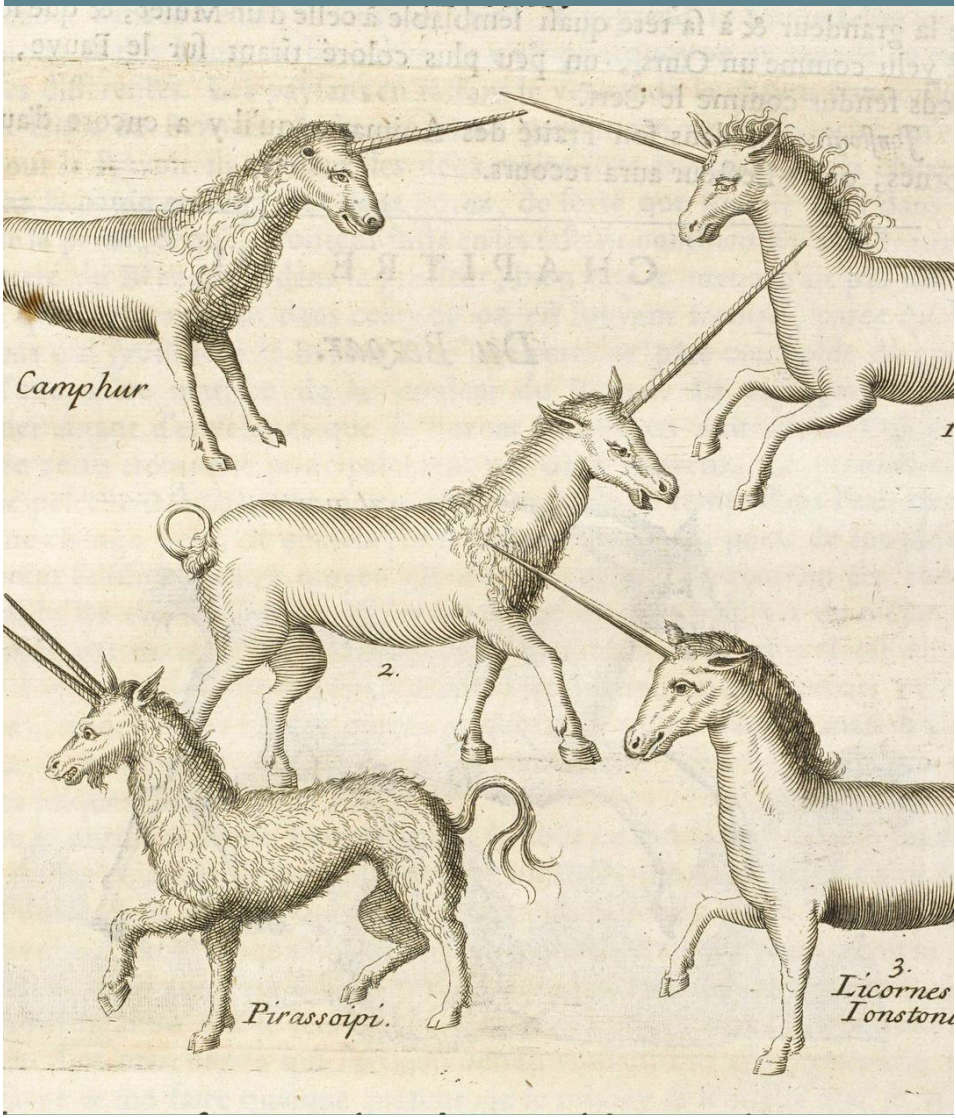
50

British Library

DEFENSE AGAINST THE

EDARKARTS

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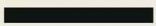
CHAPTER 8

CARE of MAGICAL CREATURES



HAGRID

Rubeus Hagrid, the half-giant, introduced Harry

to
many
of
the
wonderful
creatures
that
stride,
scuttle,
and
soar
around
the
wizarding

world.
Jim
Kay's
artwork
brings
to
life
Hagrid's
mane
of
black
hair
and
“wild,

tangled
beard.”
“Hagrid
is
a
relief
to
draw,”
says
Jim
Kay,
“because
drawing
children

you
can't
put
a
line
wrong,
a
misplaced
scribble
can
age
a
child
by

ten
years.
There
are
no
such
problems
with
Hagrid;
he's
a
mass
of
scribbles

with
eyes.”
In
the
Harry
Potter
books,
the
gamekeeper
was
a
reliable
and
trustworthy

presence,
despite
his
blind
spot
toward
dangerous
beasts.
Hagrid
became
the
professor
for
Care

of
Magical
Creatures
in
Harry's
third
year.
“
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OF MAGICAL CREATURES

275

PORTRAIT OF RUBEU

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Bloomsbury

CARE OF MAGICAL CREATURES

276 CAREOFMAGICALCREATURES

“Throughout history, there have been records of both dangerous and friendly giants. An

example
of
the
latter
is
the
Cornish
giant
Holiburn,
who
died
of
grief

after
accidentally
killing
a
youth
by
tapping
him
playfully
on
the
head.
This

anecdote
shows
that,
despite
their
lethal
size
and
phenomenal
strength,
giants
are
often

big
of
heart.”
J
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GE

Curator

AGIANTFRO

MUNDERGROUN

D

Were skeletons of 300-foot-tall giants found on Mount Erice in Sicily? While traveling

in
Italy,
the
German
author
Athanasius
Kircher
became
fascinated
with
the
idea
of
what

might
lie
beneath
the
earth.
He
even
climbed
inside
the
volcano
Mount
Vesuvius,
which

had
last
erupted
seven
years
earlier.
Kircher
claimed
that
an
enormous
skeleton
had
been

discovered
sitting
in
a
Sicilian
cave
in
the
14th
century.
In
Kircher's
Mundus
Subter

raneus (“The Underground World”) he shows the scale of it in comparison to a

normal
human,
the
Biblical
giant
Goliath,
a
Swiss
giant,
and
a
Mauritanian
giant.

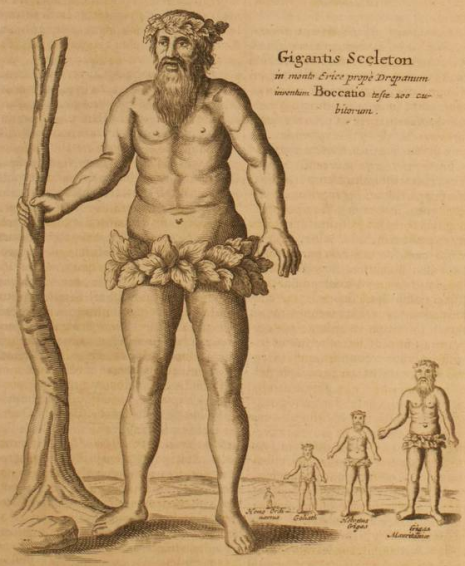
Cap. IV. Volaterranus. deretur. Quæ omnia à *Volaterrano* confirmantur.

Atque hæc ſunt, quæ de *Gigantibus* eorumque immenſa vaſtitate adducenda duximus. Reſtat tandem hoc loco, *num verè tam prodigioſæ ſtaturæ homines unquam* in Mundo *fuerint*, hoc loco demonſtrare.

DISQUISITIO PRIMA.

Num verè Natura tam monſtruoſæ magnitudinis homines, *quam Auctores allegati referunt, unquam* protulerit.

IN ſepulchris locisque ſubterraneis ſubinde oſſa reperiri, quæ *oſſa gigantum* eſſe dicuntur, non abnuo; nam ut ſuprà annotavimus, *Gigantes* vaſti corporis homines fuiſſe, vel ipſa Sacra Scriptura teſtatur, *Gen.* 7. & *lib.* 1 *Reg.* c. 17. *Maximiliano* Cæſari Anno 1511, teſte *Surio*, *giganteæ magnitudinis vir ex Polonia* oriundus, oblatus fuit, qui & pro magnitudine corporis, proportionato cibo *ſingulis prandiis vitulum & ovem abſumebat*. Similis noſtris temporibus *Ferdinando* II. in comitiis Ratiſponenſibus, *Anno* 1623 exhibitus fuit, ut proinde *de inuſitatæ magnitudinis hominibus* utriuſque ſexus *minimè dubitem*, cum tales nullùm non ſeculum protulerit. Surius.



Gigantis Sceleton
in monte Erice propè Dregatum inventum. Boccatio teſte 200 cubitorum.

Homines autem *fuiſſe* unquam, *qui* 30. 60. 100. 200. *cubitos excederent*, pernego: & ut hoc luculentiſſimis rationibus comprobem, primò quid per *cubitum*, *pedem*, *palmum*, notetur, præmittam, ut ex notis menſuris *cadaverum giganteorum* vaſtitas & incredibilis magnitudo clarius innoteſcat.

Menſura Gigantum. *Cubitus* juxta communem *Geometrarum* æſtimationem in ſe continet pedes duos, & *pes Geometricus* palmum Romanum unum cum dimidio, quæ fere ſacro cubito reſpondent; hiſce enim tanquam notioribus ad ratiocinium noſtrum de *gigantibus* liquidius comprobandum præmiſſis, uti viſum fuerit menſuras quilibet ad ſuæ nationis proprias facile applicare poterit.

277
CARE OF MAGICAL CREATURES

THE SKELETON OF AGI

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(AMSTERDAM, 1678)
American Museum of Natural

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278

HAGRIDANDHA

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In this original drawing by J.K. Rowling, Hagrid is shown

taking
Harry
on
his
first
trip
to
his
vault
at
Gringotts,
located
in
the

caverns
deep
beneath
the
wizarding
bank.
Hagrid
covers
his
eyes
with
his
hand
during

the
ride.
Harry,
on
the
other
hand,
keeps
his
eyes
“wide
open”
for
the

whole
journey.
This
image
shows
visually
Hagrid's
discomfort
at
being
cramped
up
inside
the

Gringotts
cart.
J.K.
Rowling
uses
the
giant's
streaming
hair
and
the
torch
flame
bending

in
the
wind
to
convey
a
sense
of
rattling
speed.
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LASTBESIDE

A SMALL DOOR IN

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HARRY POTTER AND THE

ORCERER'S STONE
CAREO

FMAGICALCREATURES

279

DRAWING OF HARRYA

NDHAGRIDATGRINGO

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J.K. Rowling

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SORCERER'SS

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This typed draft represents an unedited version of *Harry*

Potter and the Sorcerer's Stone. As part of the editorial process, a literary draft

may
be
amended
in
order
to
improve
the
pacing.
For
a
scene
like
this,

full
of
action
and
drama,
some
passages
were
subsequently
shortened
to
move
the
story

along
more
quickly.
Some
scenes,
in
turn,
may
be
completely
cut,
such
as
the

encounter
with
a
preoccupied
Nearly
Headless
Nick,
and
Hermione
reciting
the
textbook
definition
of

trolls,
both
shown
on

page
167
of
this
draft.
C
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“Here you can read

a
slightly
different
account
of
Ron
and
Harry
coming
face-to-face
with
a
troll

in the girls' bathroom. For example, the paragraph at the top of

page 175 is reduced to two sentences in the published text. This draft

also
preserves
the
idea
of
securing
the
door
with
a
chain,
rather
than

locking
the
door
with
a
key,
as
occurs
in
the
published
version.”
J

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Curator

"Hello, hello," he said absently, "Just pondering a little problem, don't take any notice of me..."

"What's Peeves done this time?" asked Harry.

"No, no, it's not Peeves I'm worried about," said Nearly Headless Nick, looking thoughtfully at Harry. "Tell me, Mr. Potter, if you were

worried that someone was up to something they shouldn't be, would you tell someone else, who might be able to stop it, even if you didn't think much of the person who might be able to help?"

"Er - you mean - would I go to Snape about Malfoy, for instance?"

"Something like that, something like that...."

"I don't think Snape would help me, but it'd be worth a try, I suppose," said Harry curiously.

"Yes... yes... thank you, Mr. Potter..."

Nearly Headless Nick glided away. Harry and Ron watched him go, puzzled looks on their faces.

"I suppose you're bound not to make much sense if you've been beheaded," said Ron.

Quirrell was late for class. He rushed in looking pale and anxious and told them to turn to "p-page fifty four" at once, to look at "t-t-trolls."

"N-now, who c-c-can tell me the three types of t-troll? Yes, Miss G-

167

Granger?"

"Mountain-dwelling, river-dwelling and sea-dwelling," said Hermione promptly. "Mountain-dwelling trolls are the biggest, they're pale grey, bald, have skin tougher than a rhinoceros and are stronger than ten men. However, their brains are only the size of a pea, so they're easy to confuse -"

"Very g-good, thank you, Miss Gr -"

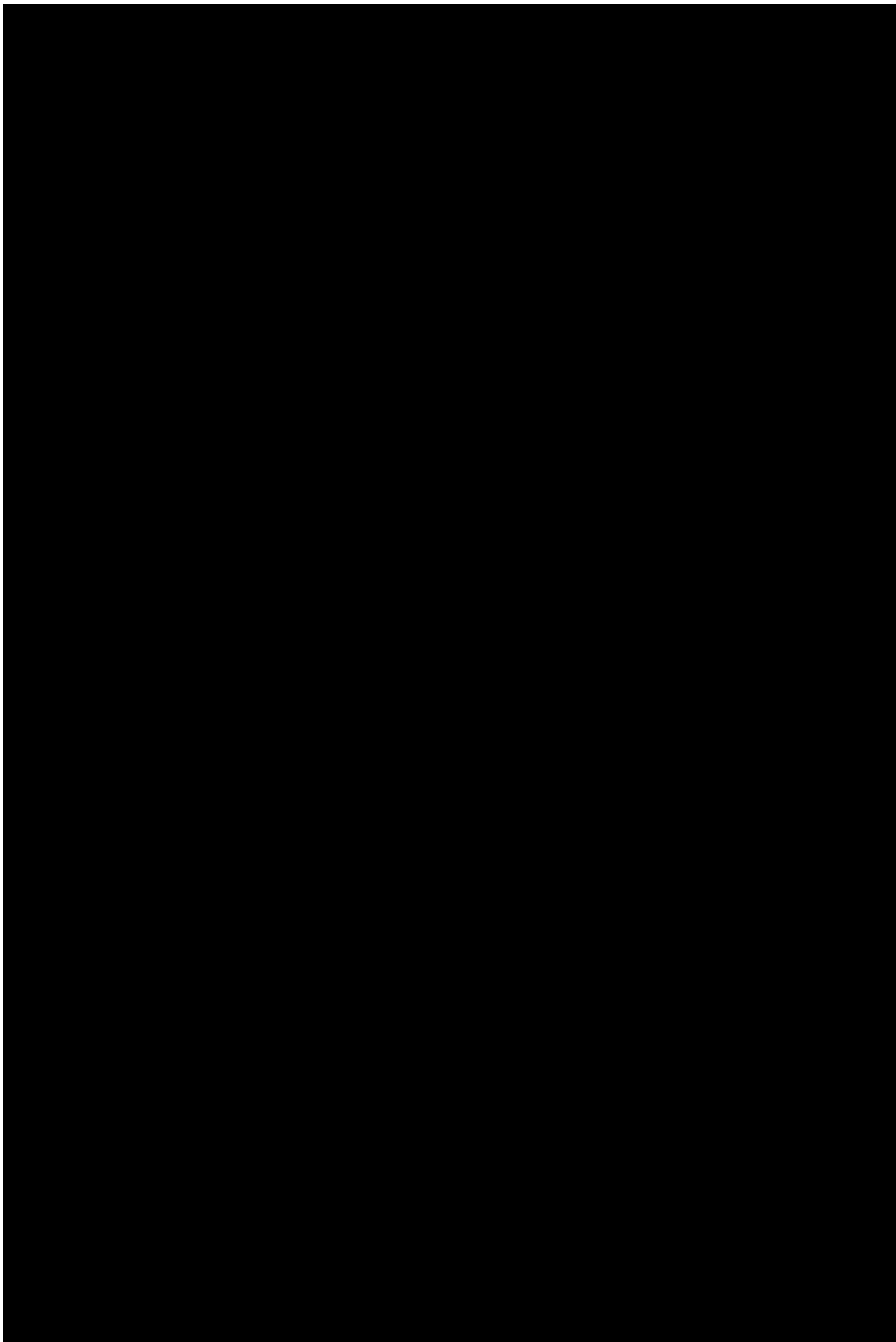
A TYPED DRAFT OF *HAR*

RYPOTTERANDTHESO

RCERER' SSTONEBYJ

J.K. ROWLING

J.K. Rowling



"River trolls are light green and have stringy hair -"

"Y-y-yes, thank you, that's excell -"

" - and sea trolls are purplish grey and -"

"Oh, someone shut her up," said Seamus loudly. A few people laughed.

There was a loud clatter as Hermione jumped to her feet, knocking her chair over, and ran out of the room with her face in her hands. A very awkward silence followed.

"Oh d-d-dear," said Professor Quirrell.

*

When Harry woke up next day, the first thing he noticed was a delicious smell in the air.

"It's pumpkin, of course!" said Ron, "Today's Hallowe'en!"

Harry soon realised that Hallowe'en at Hogwarts was a sort of mini-Christmas. When they got down to the Great Hall for breakfast, they found that it had been decorated with thousands of real bats, which were hanging off the ceiling and window-sills, fast asleep. Hagrid was putting hollow pumpkins on all the tables.

"Big feast tonight," he grinned at them, "See yeh there!"

There was a holiday feeling in the air because lessons would be finishing early. No-one was in much of a mood for work, which annoyed Professor McGonagall.

"Unless you settle down, you won't be going to the feast at all," she said, a few minutes into Transfiguration. She stared at them until they had all fallen silent. Then she raised her eyebrows.

"And where is Hermione Granger?"

They all looked at each other.

"Miss Patil, have you seen Miss Granger?"

Parvati shook her head.

cupboard doors, but not a hint of a troll did they find.

They'd just decided to try the dungeons when they heard footsteps.

"If it's Snape, he'll send us back - quick, behind here!"

They squeezed into an alcove behind a statue of Godfrey the Gormless.

Sure enough, a moment later they caught a glimpse of Snape's hook nose rushing past. Then they heard him whisper "Alohomora!" and a click.

"Where's he gone?" Ron whispered.

"No idea - quick, before he gets back -"

They dashed down the stairs, three at a time, and rushed headlong into the cold darkness of the dungeons. They passed the room where they usually had Potions and were soon walking through passages they'd never seen before. They slowed down, looking around. The walls were wet and slimey and the air was dank.

"I never realised they were so big," Harry whispered as they turned yet another corner and saw three more passageways to choose from. "It's like Gringotts down here..."

Ron sniffed the damp air.

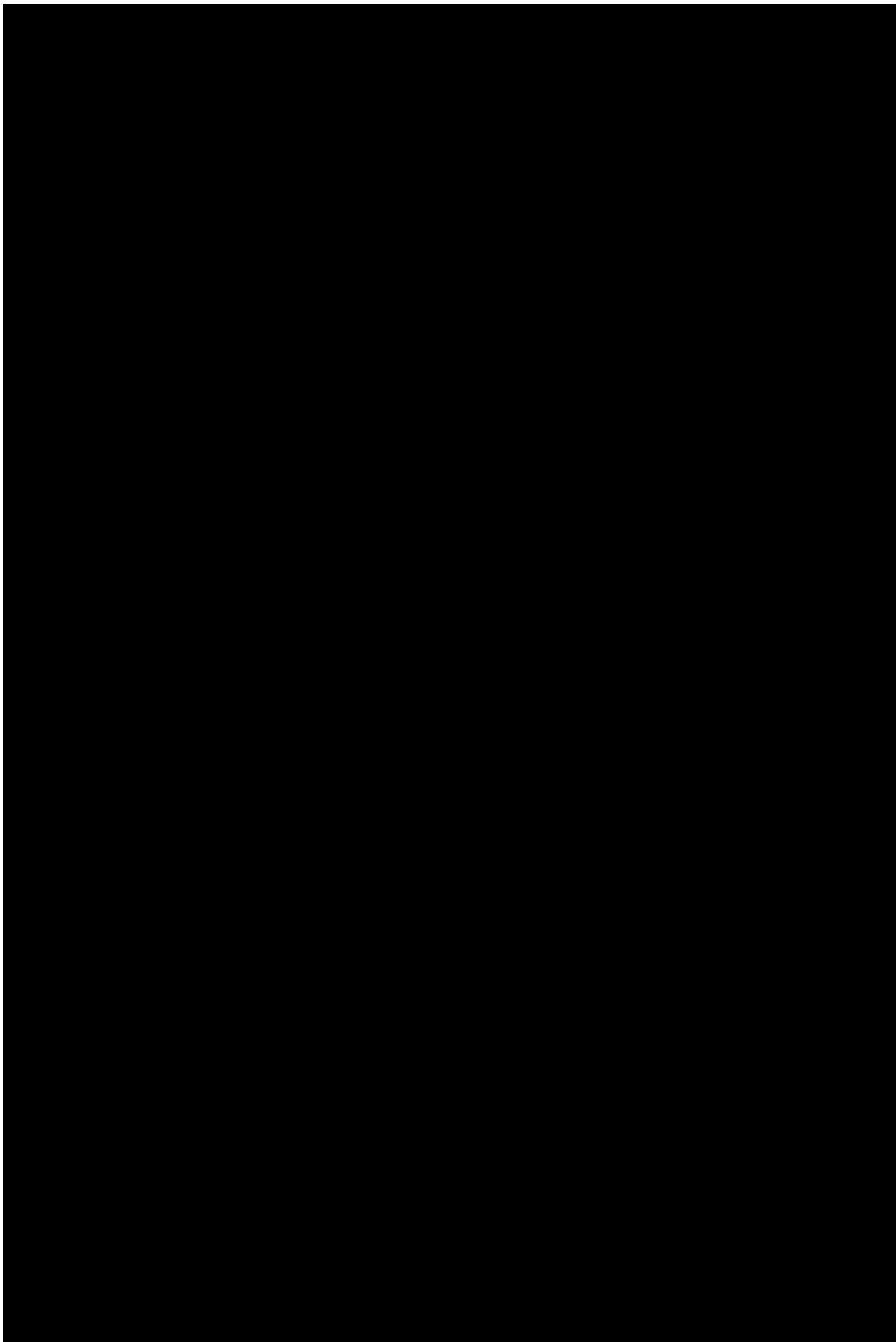
"Can you smell something?"

Harry sniffed too. Ron was right. Above the generally musty smell of the dungeons was another smell, which was rapidly becoming a foul stench, a mixture of old socks and public toilets, the concrete kind that no-one seems to clean.

And then they heard it. A low grunting - heavy breathing - and the shuffling footfalls of gigantic feet.

They froze - they couldn't tell where the sound was coming from amid all the echoes -

Ron suddenly pointed; at the end of one of the passageways,



something huge was moving. It hadn't seen them... it ambled out of sight...

"Merlin's beard," said Ron softly, "It's enormous..."

They looked at each other. Now that they had seen the troll, their ideas of fighting it seemed a bit - stupid. But neither of them wanted to be the one to say this. Harry tried to look brave and unconcerned.

"Did you see if it had a club?" Trolls, he knew, often carried clubs.

Ron shook his head, also trying to look as though he wasn't bothered.

"You know what we should do?" said Harry, "Follow it. Try and lock it in one of the dungeons - trap it, you know..."

If Ron had been hoping Harry was going to say, "Let's go back to the feast", he didn't show it. Locking up the troll was better than trying to fight it.

"Good idea," he said.

They crept down the passageway. The stench grew stronger as they reached the end. Very slowly, they peered around the corner.

There it was. It was shuffling away from them. Even from the back, it was a horrible sight. Twelve feet tall, its skin was a dull, granite grey, its great lumpy body like a boulder with its small bald head perched on top like a coconut. It had short legs thick as tree trunks with flat, horny feet. The smell coming from it was incredible. It was holding a huge wooden club, which dragged along the floor because its arms were so long.

They pulled their heads back out of sight.

"Did you see the size of that club?" Ron whispered. Neither of them could have lifted it.

"We'll wait for it to go into one of the chambers and then barricade the door," said Harry. He looked back around the corner.

The troll had stopped next to a doorway and was peering inside. Harry could see its face now; it had tiny red eyes, a great squashed nose and a gaping mouth. It also had long, dangling ears which waggled as it shook its head, making up its tiny mind where to go next. Then it slouched slowly into the chamber.

Harry looked around, searching -

"There!" he whispered to Ron, "See? On the wall there!"

A long, rusty chain was suspended about half way down the passageway. Harry and Ron darted forward and pulled it off its nail. Trying to stop it clinking, they tiptoed towards the open door, praying the troll wasn't about to come out of it -

Harry seized the door handle and pulled it shut: with trembling hands, they looped the chain around the handle, hooked it onto a bolt sticking out of the wall and pulled it tight.

"It'll take it a while to get out of that," Harry panted, as they pulled the chain back across the door and tied it firmly to a torch bracket, "Come

on, let's go and tell them we've caught it!"

Flushed with their victory they started to run back up the passage, but as they reached the corner they heard something that made their hearts stop - a high, petrified scream - and it was coming from the chamber they'd just chained up -

"Oh, no," said Ron, pale as the Bloody Baron.

"There's someone in there!" Harry gasped.

"*Hermione!*" they said together.

It was the last thing they wanted to do, but what choice did they have? Wheeling around they sprinted back to the door and ripped the chain off, fumbling in their panic - Harry pulled the door open - they ran inside.

286

DRAWING OF A MOUNT

AINTROLLBYJIMKAY

Bloomsbury

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This
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a
preparatory
study
of
a
mountain
troll

or,
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Troglodytarum
alpinum.
In
J.K.
Rowling's
wizarding
world
trolls

can
grow
to
twelve
feet
tall,
and
are
extremely
strong
and
thick
skinned.
Due

to
the
very
small
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of
their
brains,
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are
easily
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to
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A
violent
disposition,
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taste
for
human
flesh,

meant
that
these
creatures
were
classed
as
dangerous
by
the
Ministry
of
Magic.
This

troll,
covered
in
growths
and
with
a
perplexed
look
in
its
eye,
is
typical

of
its
species.

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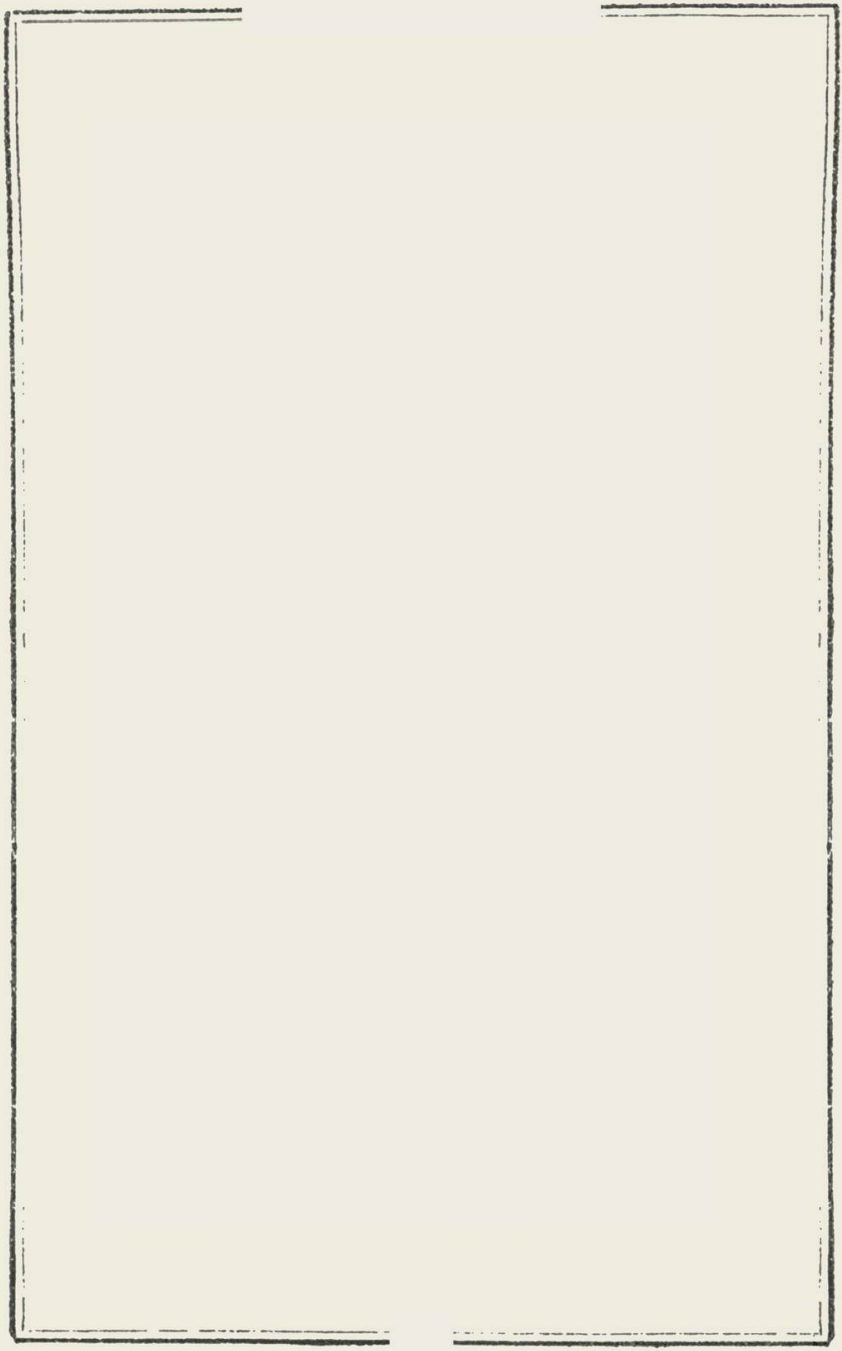

287

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ORRIBLE

SIGHT.T

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TEGRAY,

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ODYLIKE

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POTTERANDTHESORCER

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ALCREATURES

TROLL BY MARY GRAND

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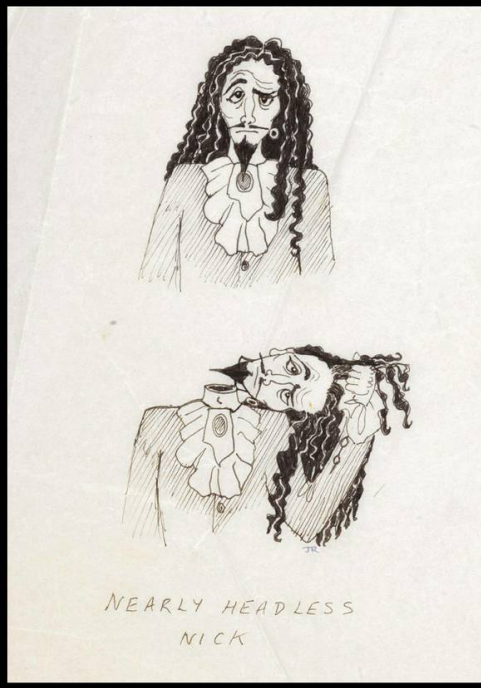
É
Scholastic


NEARLY HEADLESS
NICK

289
DRAWINGOFNEARLY

HEADLESSNICKBYJ.

K.ROWLING(1991)

J.K.

Rowling

NEARLYHEAD

LESNICK

J.K. Rowling's drawing of

Nearly
Headless
Nick
shows
the
Gryffindor
ghost
demonstrating
exactly
how
you
can
be
nearly

headless.
As
a
ghost,
Nick
could
not
enjoy
simple
pleasures
such
as
eating
food,

a
fact
that
he
lamented
at
Harry's
first
Hogwarts
feast.
He
also
nursed
resentment

at
his
botched
beheading,
which
prevented
him
from
joining
the
Headless
Hunt.
J.K.
Rowling

has
elsewhere
defined
a
ghost
in
Harry
Potter's
world
as,
“the
transparent,
three
-

dimensional
imprint
of
a
deceased
witch
or
wizard,
which
continues
to
exist
in
the

mortal
world.”

CAREOFMAGICALCREATUR

E
S

PEEVES THE
POLTERGEIST

290 DRAWING OF PEEVES

BYJ.K.ROWLING(19

91)

J.K. Rowling

PEEVESTH

EPOLTERGEIS

T
Peeves
is
shown
here
in
his
visible
form,
but
he
was
able
to

become
invisible
at
will.
A
poltergeist
(meaning
“noisy
ghost”
in
German)
is
generally
understood

to
be
a
malevolent
spirit.
In
this
drawing,
Peeves
almost
resembles
a
court
jester,

with
his
curly-toed
shoes,
bow
tie,
and
spotted
hat.
J.K.
Rowling
has
captured
his

glinting,
wicked
eyes,
emphasizing
them
with
a
pair
of
slanted
eyebrows.
The
poltergeist's
pranks

were
often
crude,
but
extremely
effective.
Following
Professor
Umbridge,
then
blowing
raspberries
whenever
she

spoke,
is
a
prime
and
very
Peeve-ish
example.

CALCREATURES

291
CAREOFMAGICALCREATURES

THE ESCAPE FR

OMGRINGOTTS

This
is
the
very
first
handwritten
draft
of
the
scene
in
Harry
Potter
and

the Deathly Hallows in which Harry, Ron, and Hermione escape from Gringotts bank on

the
back
of
a
dragon.
The
first
page
describes
the
dramatic
escape,
and
a

little
arrow
in
the
corner
indicates
that
the
scene
continues
on
the
previous
page.

There
are
many
crossings-out
and
added
sentences
in
both
margins.
The
second
page
describes

Harry
destroying
a
cup,
the
Hufflepuff
Horcrux,
while
his
friends
are
still
in
the

Lestranges'
vault.
This
is
an
event
that
does
not
take
place
in
the
published

text—instead
Hermione
is
the
one
who
destroys
the
cup.
“When
I'm
planning
I
often

have
multiple
ideas
popping
up
at
the
same
time,
so
I'm
attempting
to

catch
the
best
ones
as
they
fly
by
and
preserve
them
on
paper.

My
notebooks
are
full
of
ar
rows
and
triple
asterisks
instructing
me
to

move
forward
four
pages,
past
the
ideas
I
jotted
down
hur
riedly
twenty

minutes ago, to continue the thread of the stor y.”

J.K. Rowling

it was free: Harry's foot found ~~the~~ the crook of its ~~back~~ hind leg and he ~~scrambled~~ clambered up onto its back: its scales felt hard and rough as steel: ~~to~~ it did not seem even to feel him. ~~the~~ He ~~stretched~~ dry on as tightness he could then stretched out an arm, Hermione grabbed it and he pulled her up onto the back, too; Ron ~~was~~ climbed up behind them but Triphosh was nowhere to be seen: he ~~had~~ seemed to ~~be somewhere~~ have vanished into ~~amongst~~ the crowd of goblins ~~but before Harry could~~ begun Harry could ~~but here was no chance to~~ locate him: the dragon ~~had~~ realised it was free.

With a roar it reared: Harry dug in ~~his entire hands~~ knees, clutched with all his strength at the adamantine scales, and then the wings opened, ~~knocking~~ knocking goblins ~~aside, and he beast~~ aside as though they were ninepins, and it rose into the air, soaring ~~Harry glanced back~~ towards the passage opening, ~~a~~ and the goblins below could do nothing but throw daggers, which glanced off its flanks.

'We'll never get out, it's too big, much too big!' Hermione screamed, but the dragon opened its mouth again and a burst of flame such as Harry had never seen ~~exploded~~ blasted the tunnels, whose floors and ceiling ~~[illegible]~~ cracked and ~~[illegible]~~ crumbled: and by sheer force the dragon clamed and fought its way forwards: ~~[illegible]~~ Harry's eyes were tight shut against the heat and ~~falling rock~~ dust: deafened by the crashing of rock and the dragon's ~~rocks~~ roars he ~~had~~ could only cling to its back and pray: and then

still the dragon was belching flame, while the goblins ~~[illegible]~~ ~~[illegible]~~ ~~[illegible]~~ began clawing again, maddening its mailing it comes into the wall.

[thin way]

“This manuscript demonstrates that J.K. Rowling did not necessarily write the scenes in

her
books
in
order,
and
that
some
of
them
were
later
rewritten.
Note

how Harry's dialogue is represented by an X on the second page,

to
be
filled
in
with
something
appropriate
at
a
later
stage.”
J
O

ANNANORLEDGE

Curator

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POTTERANDTHEDEAT

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J.K.
Rowling

sword ~~and~~, seized Griphook's hand and pulled. The blistered, howling goblin emerged by degrees.

~~'Hermione let me down!' Harry yelled.~~

'X' yelled Harry and he landed on the burning surface of the ~~the~~ smelling treasure with the goblin on his shoulder again ~~top of him again~~, but ~~and~~ now ~~he sat~~ a hundred ~~all around them, were~~ swords of Griffindor ~~multiplying~~ were multiplying all around him.

'The real one —' he groaned: ~~The~~ ~~Dam~~ he had to destroy the Horcrux, ~~the~~ 'where it's got the cup on it —'

~~And then it was~~

The jewelled hilt was shoved into his hand: Griphook had spotted and seized it. In one fluid action, ~~the skin~~ the hot air, was full of ~~the yells~~ screams, ~~and the~~ Harry ~~flung the~~ ~~raised~~ the sword into the air, ~~flung~~ the cup flew ~~high into the air~~ up, turned over and fell, and he impaled it on the blade ~~on its descent, so that~~ the point of the sword penetrating the ~~bottom~~ of the cup.

~~There was a~~

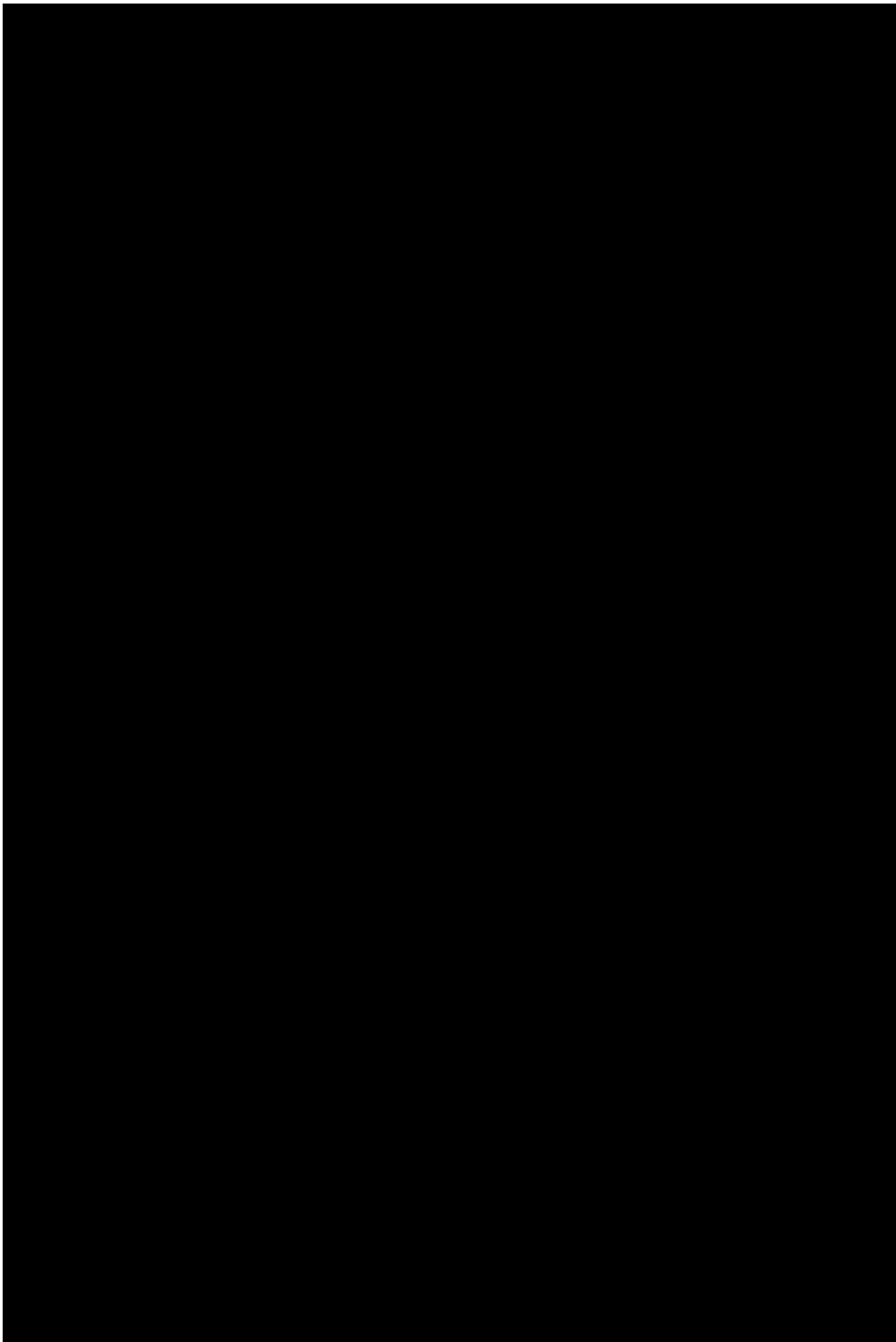
He heard no sound, but a bloodlike liquid gushed from the punctured cup, splashing over ~~all of them~~ Hermione who choked and gasped, and then they were sliding uncontrollably out of the vault on a great mass of gold and silver: the waiting goblins had removed the door ~~again~~.

~~The treasure~~

~~There was~~ ~~Harry had only~~ only one thought in ~~Harry's~~ him head. goblins did not carry wands.

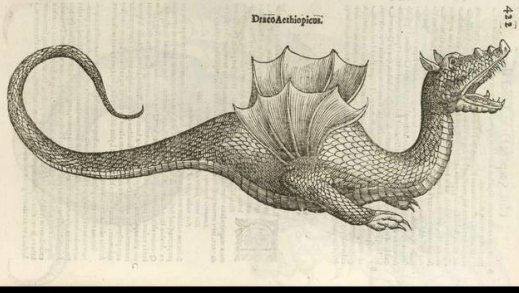
Harry stopped and ~~the sword~~ ~~[illegible]~~ ~~[illegible]~~ cup ~~[illegible]~~ was instead

293
CAREOFMAGICALCREATURES



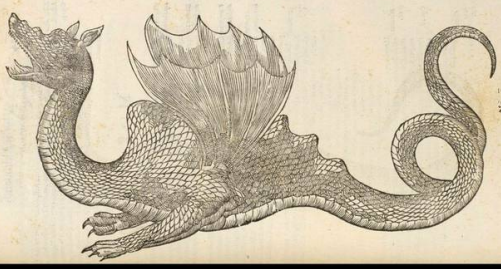
Draco Aethiopicus.

422



423

Draco alter Aethiopicus mas cum eminentijs dorsi.



294

ULISSEALDROVAND

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SERPENTUMETDRA

CONUMHISTORIAE(B

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A
,
1640)
British Library
“Aldrovandi's study provides detailed descriptions

of
snakes,
dragons,
and
other
monsters,
explaining
their
temperament
and
habitat.
Depicted
here

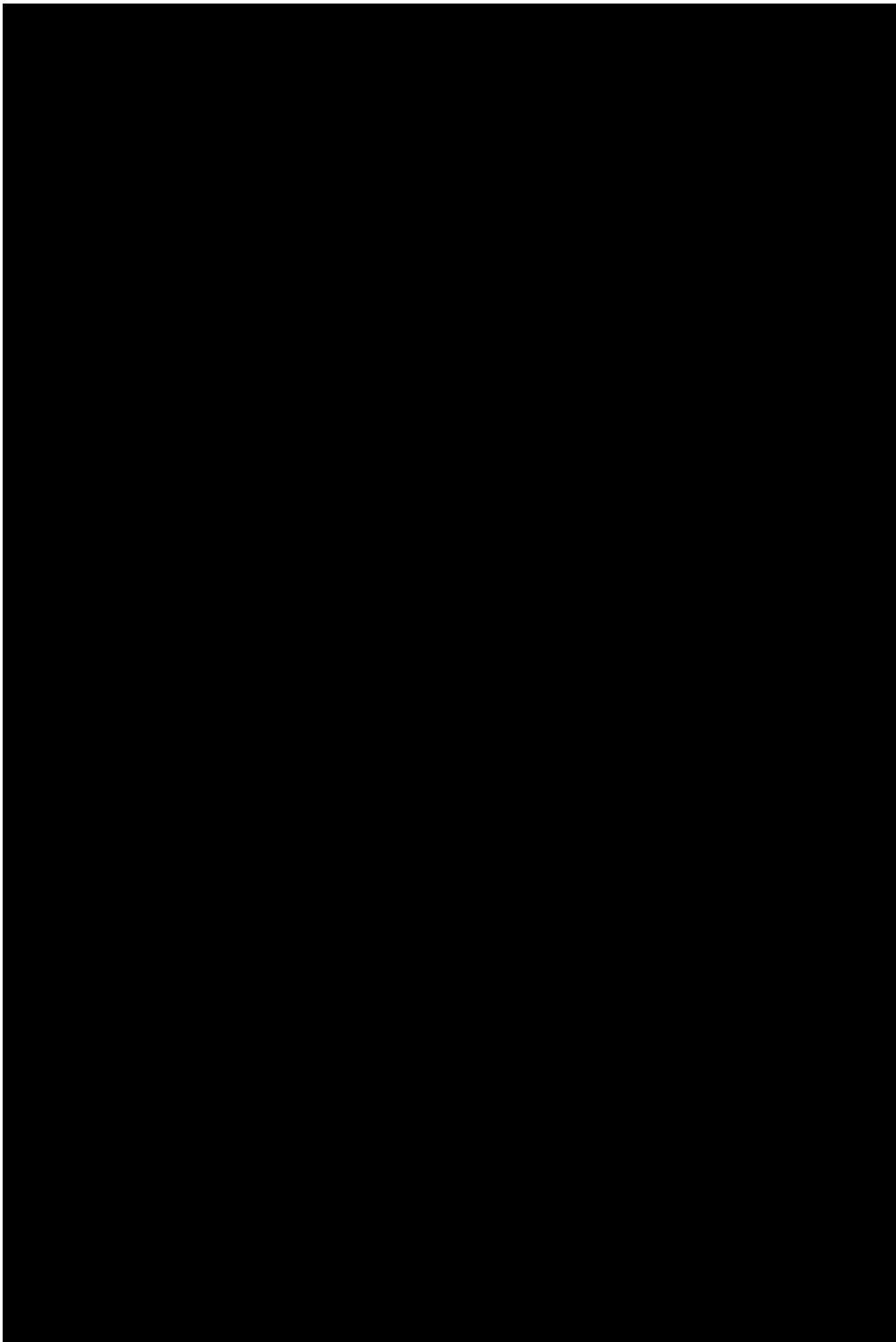
are
two
types
of
Ethiopian
dragon,
distinguishable
by
the
ridges
on
their
back.”

ALEXANDER LOCK

Curator

CAR

E O F M A G I C A L C R E A T U R E S



AGONS

On May 13, 1572, the same day that

Pope Gregory XIII was invested, a “monstrous dragon” was found in the countryside near

Bologna. Recognized as a bad omen, the dragon's body was sent for analysis to

the Pope's cousin, the celebrated naturalist and collector Ulisse Aldrovandi. Although Aldrovandi quickly wrote

up
his
findings,
his
work
was
not
published
for
nearly
60
years,
appearing
posthumously

in
1640
as
A
History
of
Snakes
and
Dragons.
This
might
have
been
just

the
sort
of
text
Hagrid
needed
when
“looking
up
stuff
about
dragons”
for
hatching

Norbert,
or
when
Harry
was
in
the
library
pulling
down
“every
book
he
could

find
on
dragons”
for
the
Triwizard
Tournament.
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GICALBEASTS

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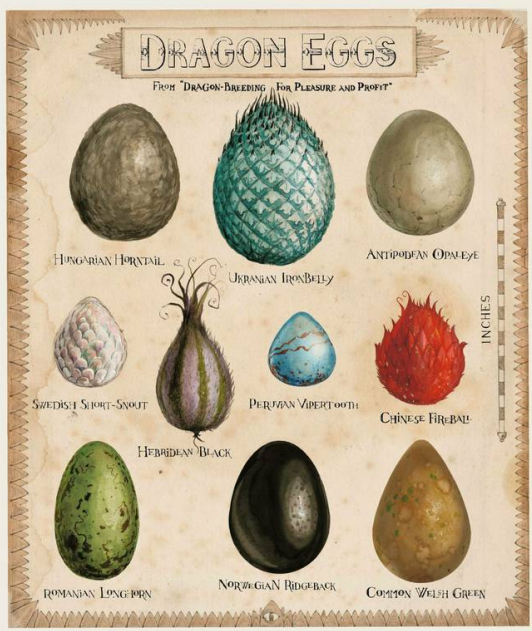
BEASTSANDW

HERETOFINDTHEM

CAREO

FMAGICALCREATURES


DRAGON EGGS
From "Dragon-Breeding for Pleasure and Profit"
Hungarian Horntail
Ukranian Ironbelly
Antipodean Opaleye
Swedish Short-Snout
Peruvian Vipertooth
Chinese Fireball
Hebridean Black
Romanian Longhorn
Norwegian Ridgeback
Common Welsh Green
INCHES

296
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KAY

Bloomsbury

DRAGONEG

G
S
Jim
Kay's
study
of
dragon
eggs
reflects
the
sheer
variety
of

dragon species in Harry Potter's world. The artist painted the shape and base colors

of
the
eggs
first,
then
added
and
overlaid
extra
details
and
flecks
of
color

to
the
final
versions.
A
scale
to
indicate
the
size
of
these
eggs
shows

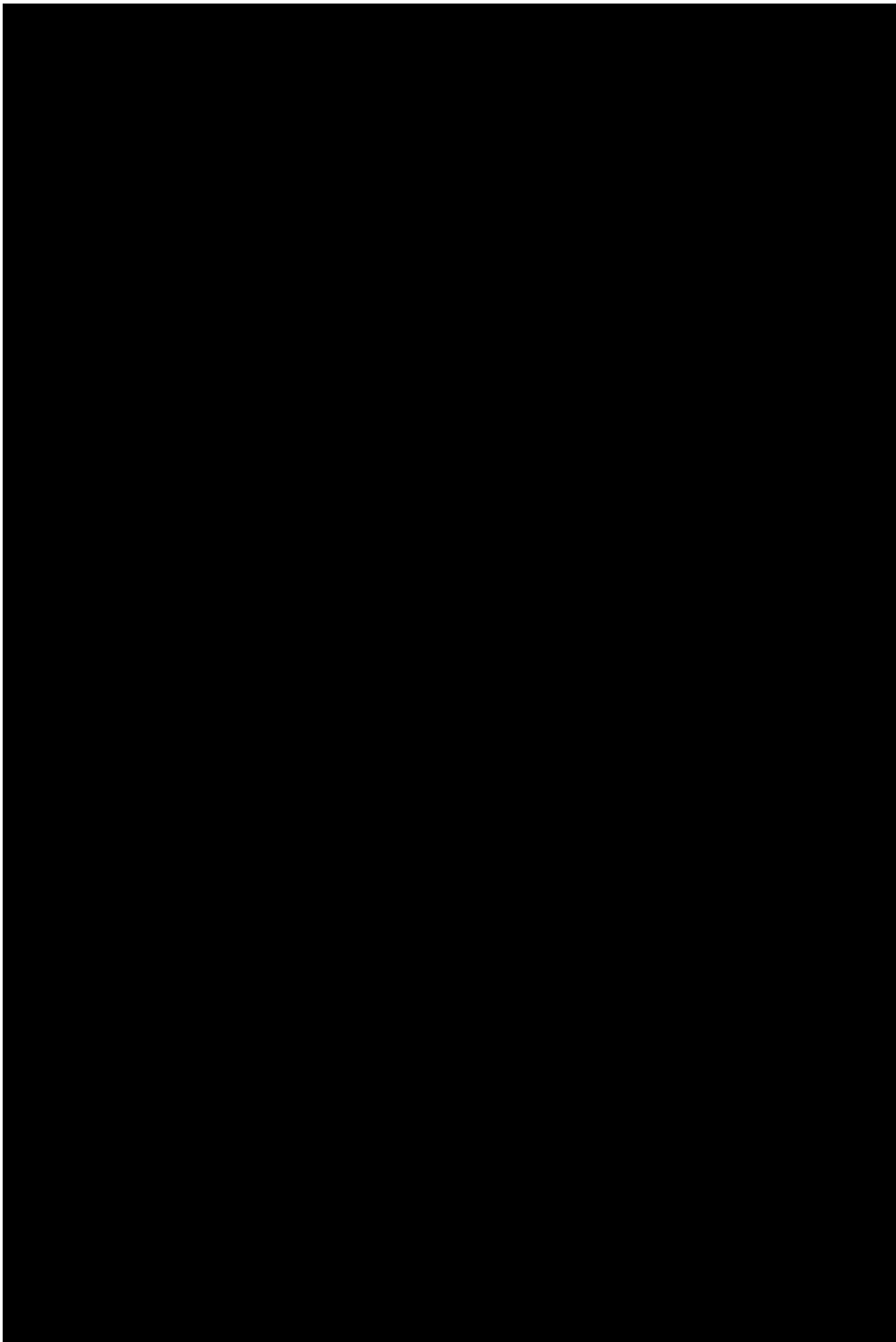
the
smallest
to
be
about
six
inches
high
(about
the
same
size
as
an

ostrich egg) and the largest up to fifteen inches. Some of the eggs are

simple
and
almost
ordinary
looking,
while
others
unmistakably
belong
in
the
magical
world.
All

of
the
egg
species
would
have
been
familiar,
of
course,
to
Newt
Scamander.
C
A

REOFMAGICALCREATURES



297

ANOUTSTANDI

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First year students at Hogwarts were allowed to

bring
an
owl,
cat,
or
a
toad
to
school—each
animal
had
an
historic
magical

significance as a powerful familiar of witches and wizards. In *The Sorcerer's Stone*, Hagrid

bought
Harry
a
beautiful
female
Snowy
Owl,
whom
the
boy
named
Hedwig.
John
James

Audubon's iconic watercolor contains a pair of these enormous birds. In front is the

larger
female—26
inches
tall
with
a
wingspan
of
56
inches—
with
salt-and-pepper
plumage,
while

the
smaller
male
gets
paler
with
age.
Audubon's
dazzling
watercolor
is
his
model
for

a plate in *The Birds of America* (1827–38), which was engraved by

Robert Havell Jr. The artist, who was the first person to portray all his

birds
life-size,
painted
the
pair
on
double-elephant-size
paper
(40
inches
high).
The
owl's
hypnotic

eyes—with
yellow
irises
designed
to
gather
maximum
light
in
the
polar
twilight—are
riveted
on

the
beholder.
Audubon
knew
that
visually
stunning
Snowy
Owls
hunt
during
the
day
or

early
evening
rather
than
at
night.
To
make
these
majestic
creatures
stand
out
from

the
white
paper,
he
created
a
dusky
background
with
a
gathering
winter
storm.
J

JOHN JAMES AUDUBON,

SNOWYOWL(BUBOSCA

NDIACUS), WATERCO

LORSTUDYFORHAVEL

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121
(United States, 1829)
New-York Historical Society
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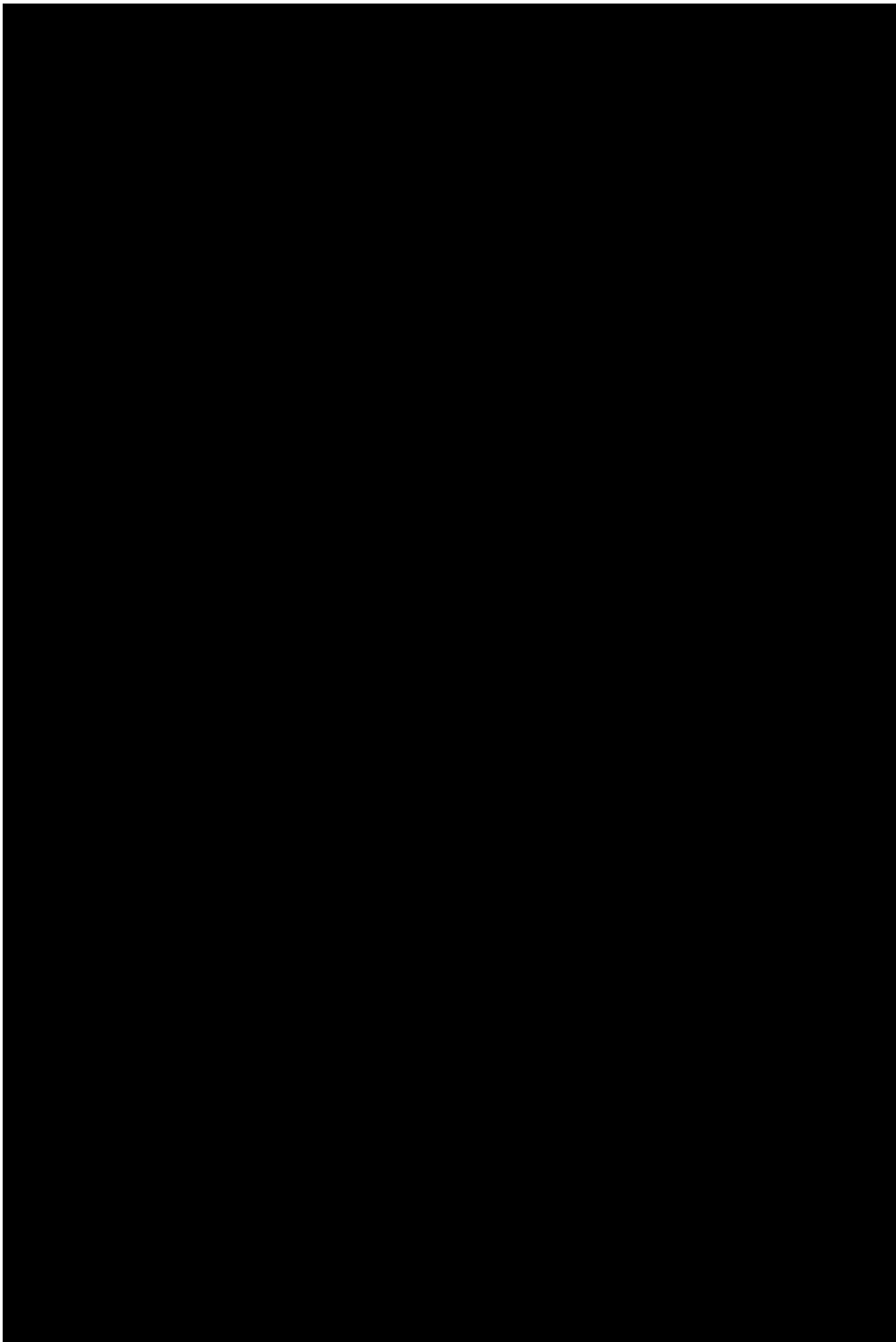
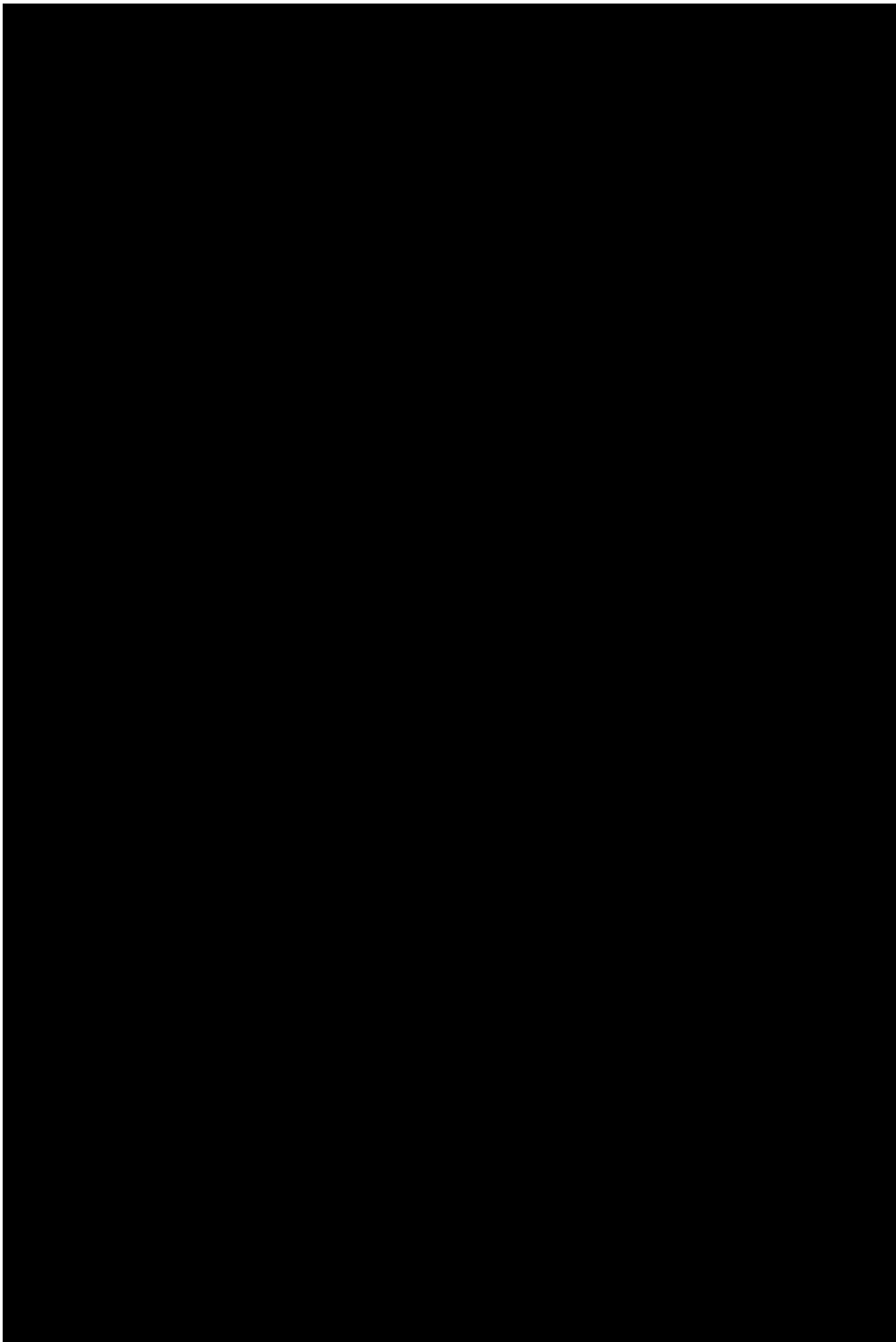
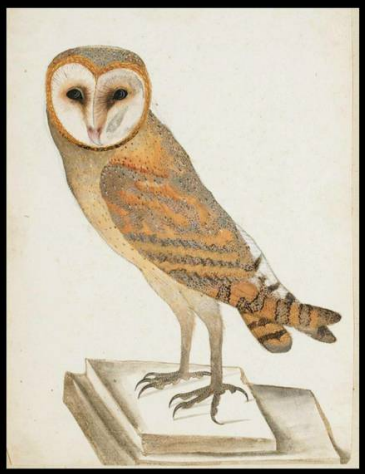
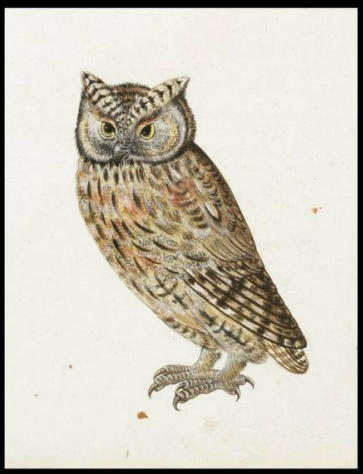
MAGICAL CREATURES









299

DAWNOFORNIT

HOLOGY

These extraordinary “portraits” of owls reflect

the
humanistic
culture
of
16th
century
Europe
that
emphasized
learning
through
observation
and
the

quest
for
knowledge.
They
document
one
of
the
most
complex,
early
scientific
efforts
to

catalog
natural
phenomena
taxonomically.
At
the
dawn
of
ornithology,
16th
century
artists
aspired
to

portray
their
birds
life-size,
but
the
largest
paper
available
measured
roughly
11
x
16

inches. Therefore, they could only depict smaller species life-size, as seen in a trove

of
215
avian
watercolors
at
the
New-York
Historical
Society.
Formerly
mounted
in
albums,
these

exceptional
works
were
gathered
together
in
France
and
later
belonged
to
the
Dukes
of

Devonshire in England.

21 CARE OF MAGICAL CRE

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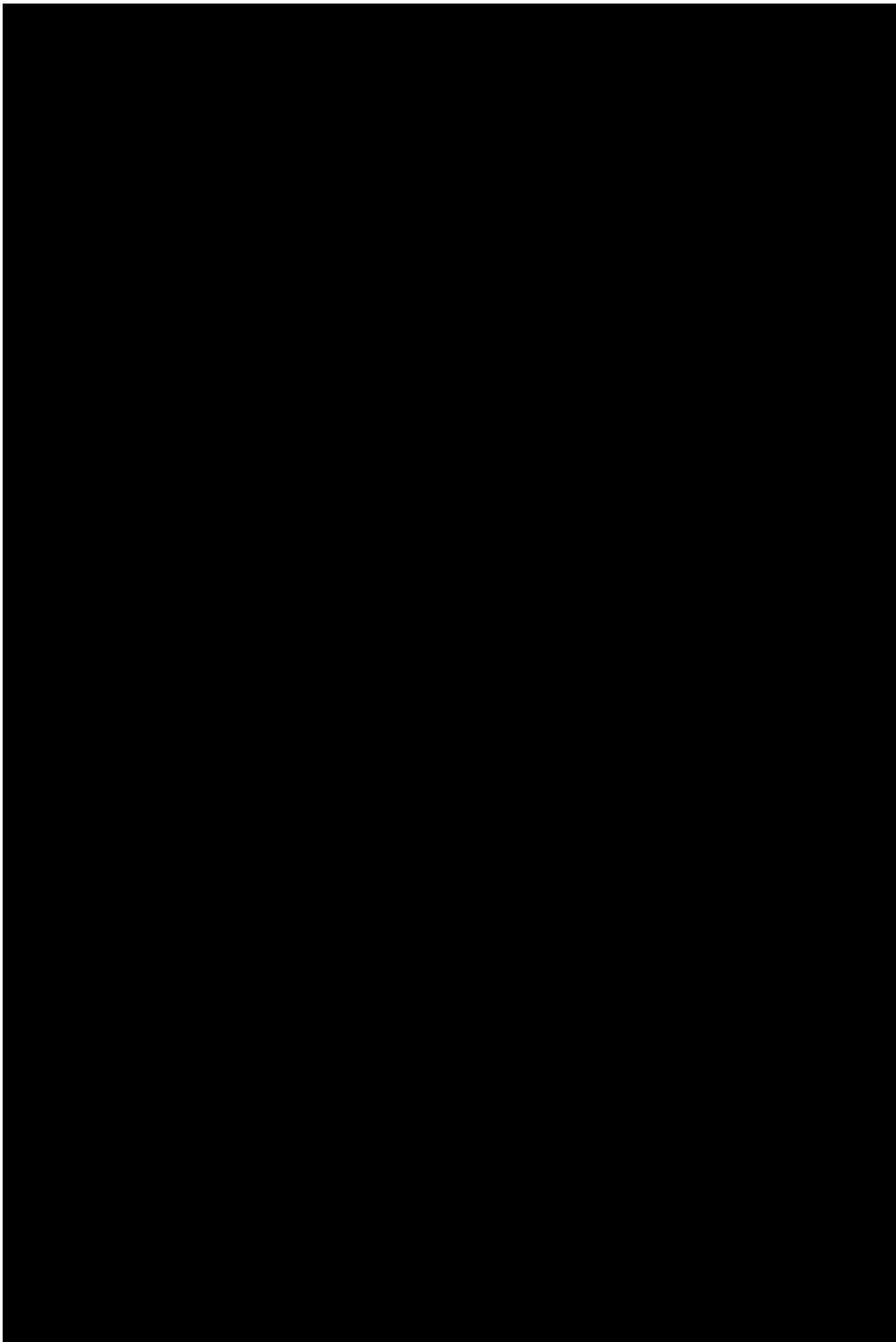

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ISAACLAGRESE(

ATTRIBUTED)

, BARN

OWL(TYTOALBA),DA

RK-BREASTEDVARIA

NT, EFFRAIEDESCLO

CHERS(FRANCEORSW

ITZERLAND, CA. 1548–55) *New-York Historical Society*

UNIDENTIFIED ARTI

STASSOCIATEDWITH

CONRADGESNER, *GES*

NER'S "NOCTUA" (FR

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,
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1554)
New-York
Historical
Society

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1548–55)
New-York Historical Society

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SWITZERLAND, CA. 1548–55) *New-York Historical Society*

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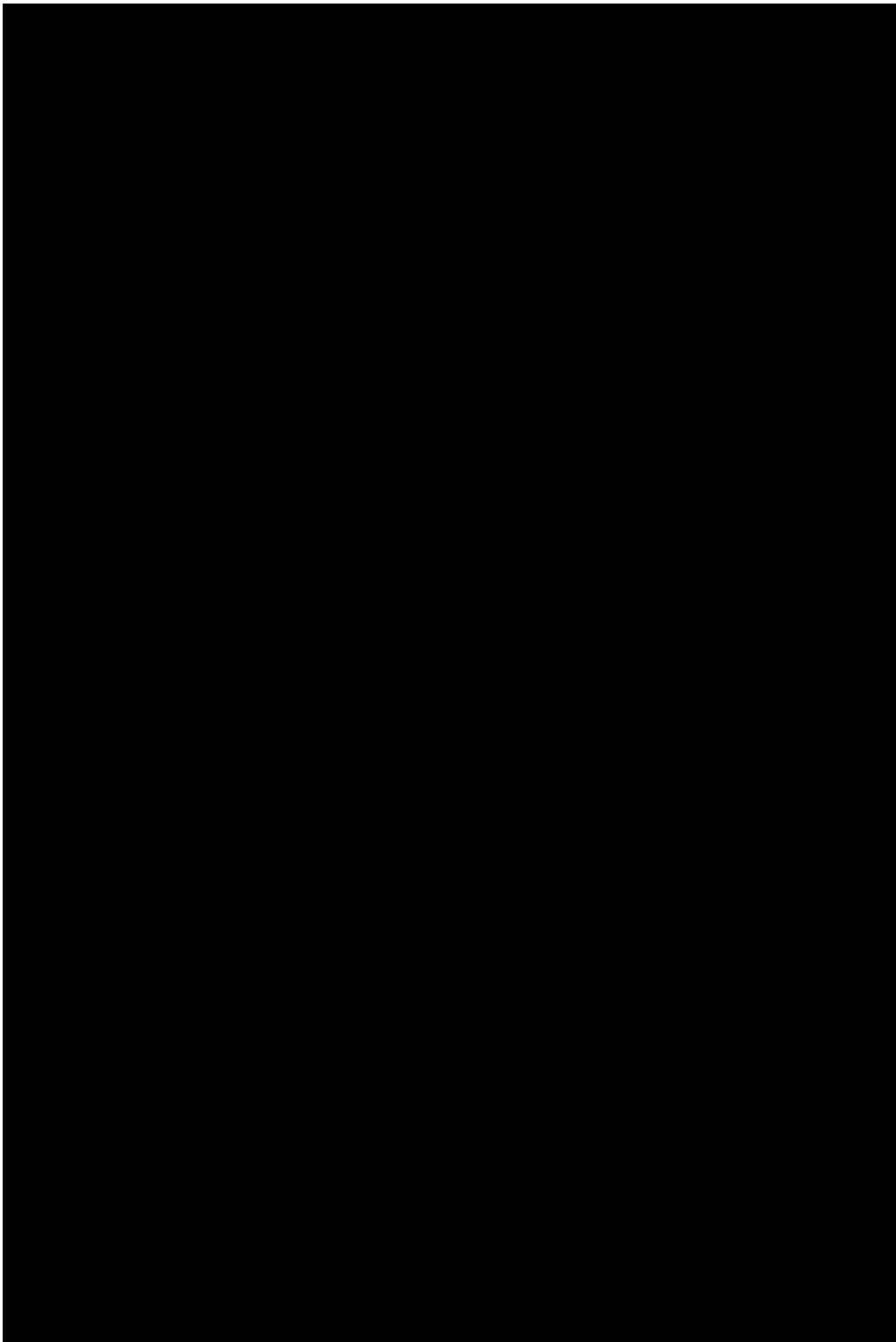

301

ACUNNINGCAT

Conrad Gessner was a Swiss naturalist whose *Historiae Animalium* is one of the earliest

printed zoological texts. Gessner used realistic woodcuts to illustrate the animals being described, including

enough
detail
to
aid
identification,
unlike
the
earlier
fable
and
bestiary
collections.
Cats
already

had
a
bad
reputation—here
they
are
said
to
possess
“a
cunning
character.”
Edward
Topsell,

the
first
English
translator
of
Gessner's
work,
noted,
“The
familiars
of
witches
do
most

ordinarily
appear
in
the
shape
of
cats,
which
is
an
argument
that
the
beast

is
dangerous
to
soul
and
body.”
Elsewhere,
Gessner
asserted
that,
“men
have
been
known

to
lose
their
strength,
perspire
violently,
and
even
faint
at
the
sight
of
a

cat.”

SOMETHING

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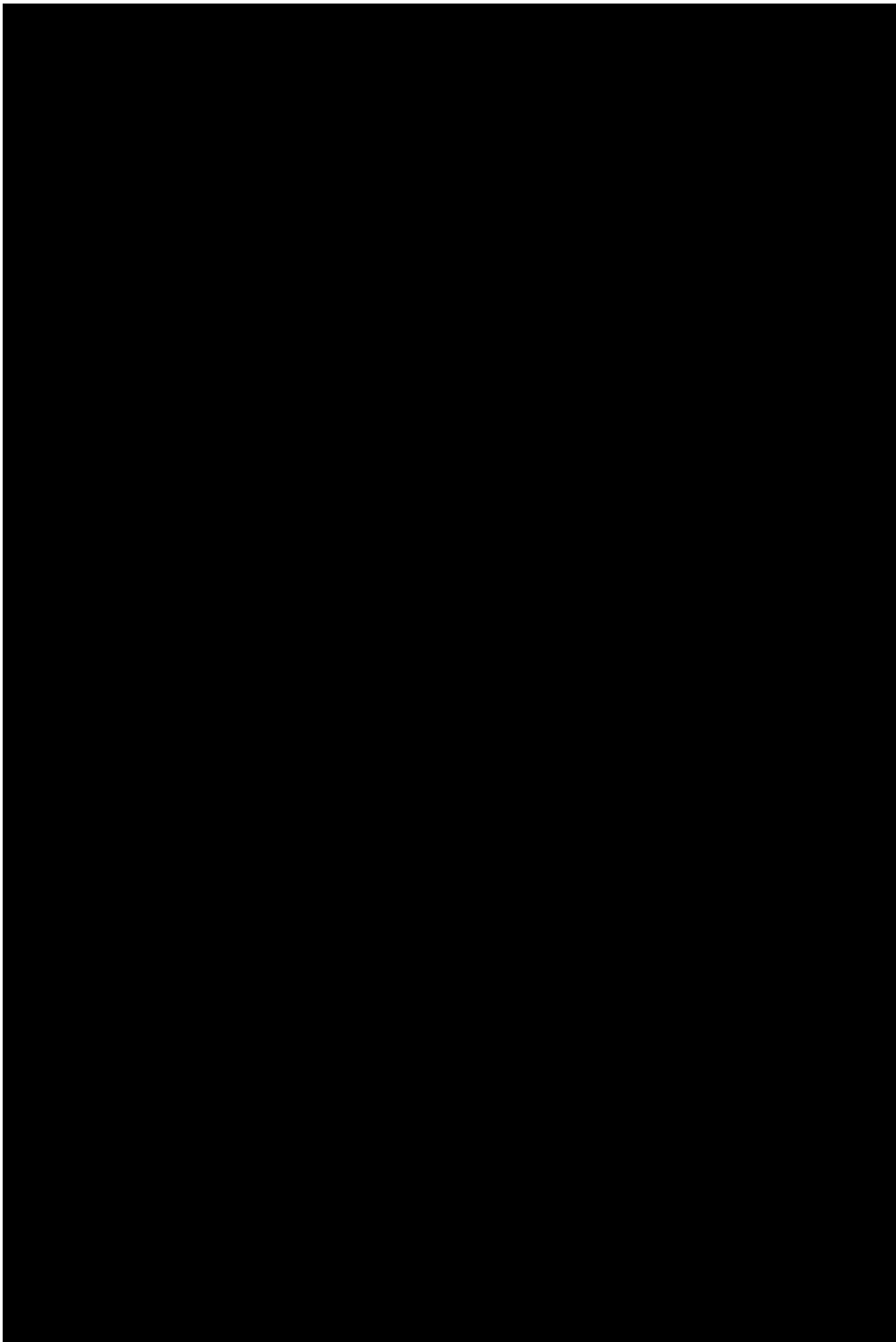
EPHOENIX

CAREOFMAGICAL

CREATURES



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(ZÜRICH,
1551–87)
British
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303
CARE OF MAGICAL CREATURES

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Toads
have

long
featured
in
magical
folklore,
their
properties
ranging
from
predicting
the
weather
to
bringing

good
luck.
When
Johann
Baptist
von
Spix,
the
German
biologist,
visited
Brazil
he
described

this
species
of
toad,
Bufo
agua,
also
known
as
the
cane
toad
or
giant

marine
toad.
The
cane
is
the
world's
largest
toad,
recognizable
for
its
unwebbed
hands

and
feet,
its
brown-colored
iris,
and
the
venom
glands
dotted
across
the
surface
of

its
skin,
which
produce
a
toxic,
milky
secretion.
Unfortunately,
it
is
dangerous
to
many

animals,
such
as
dogs.
At
Hogwarts,
Neville
Longbottom's
pet
toad
Trevor
seemed
much
more

benign.

ATLONG

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POTTERANDTHEPR

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“Toads often

feature in old folk remedies for common ailments and complaints. Rubbing a toad

on
a
wart
was
said
to
cure
it,
but
only
if
you
impaled

the
toad
and
left
it
to
die.”
J
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Curator

BUFO Agua.

Le Crapaud Agua.

Tab. XV.

304
CAREOFMAGICALCREATURES

J.B. VONSPIX, *ANIM*

ALIANOVA, SIVESPE

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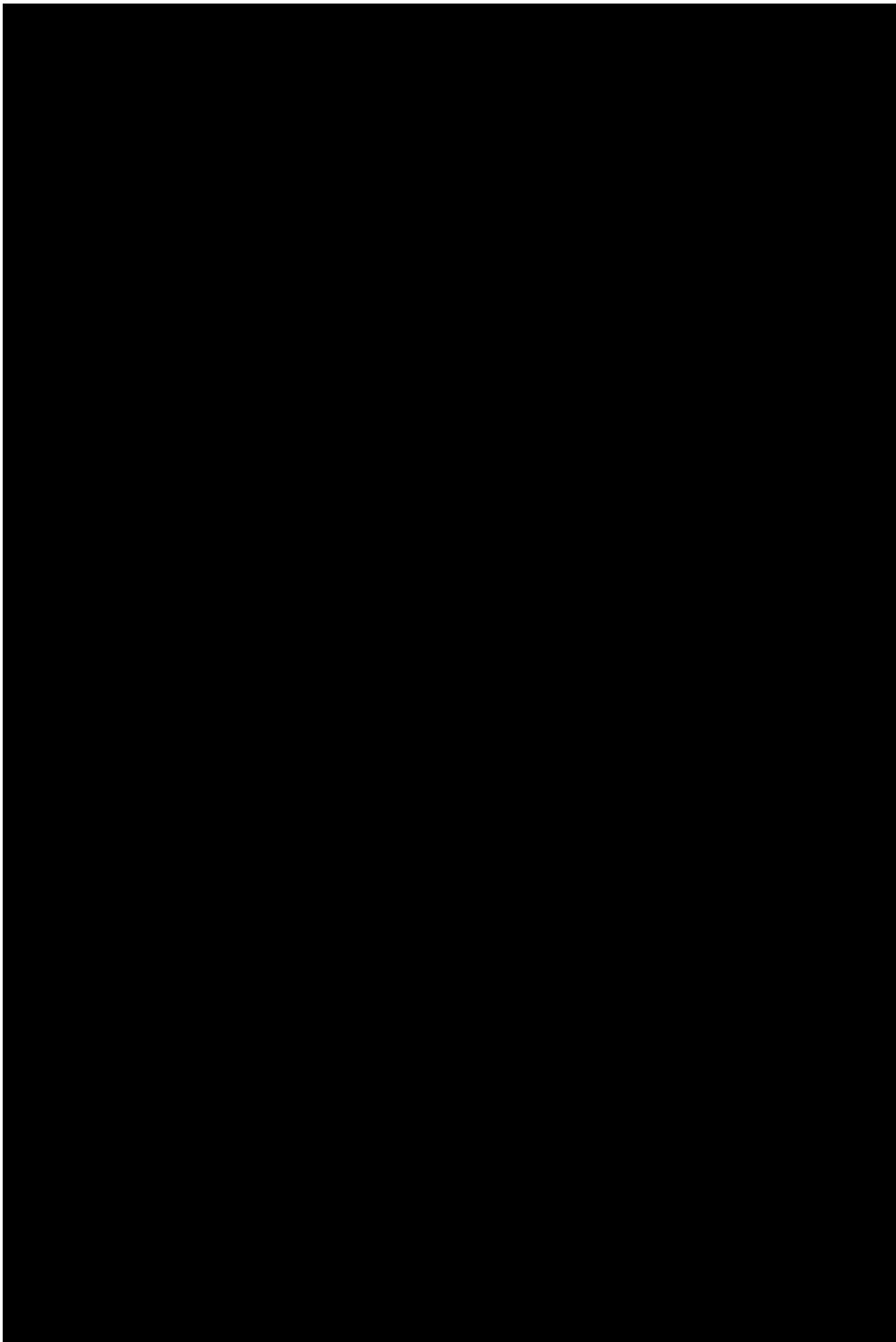
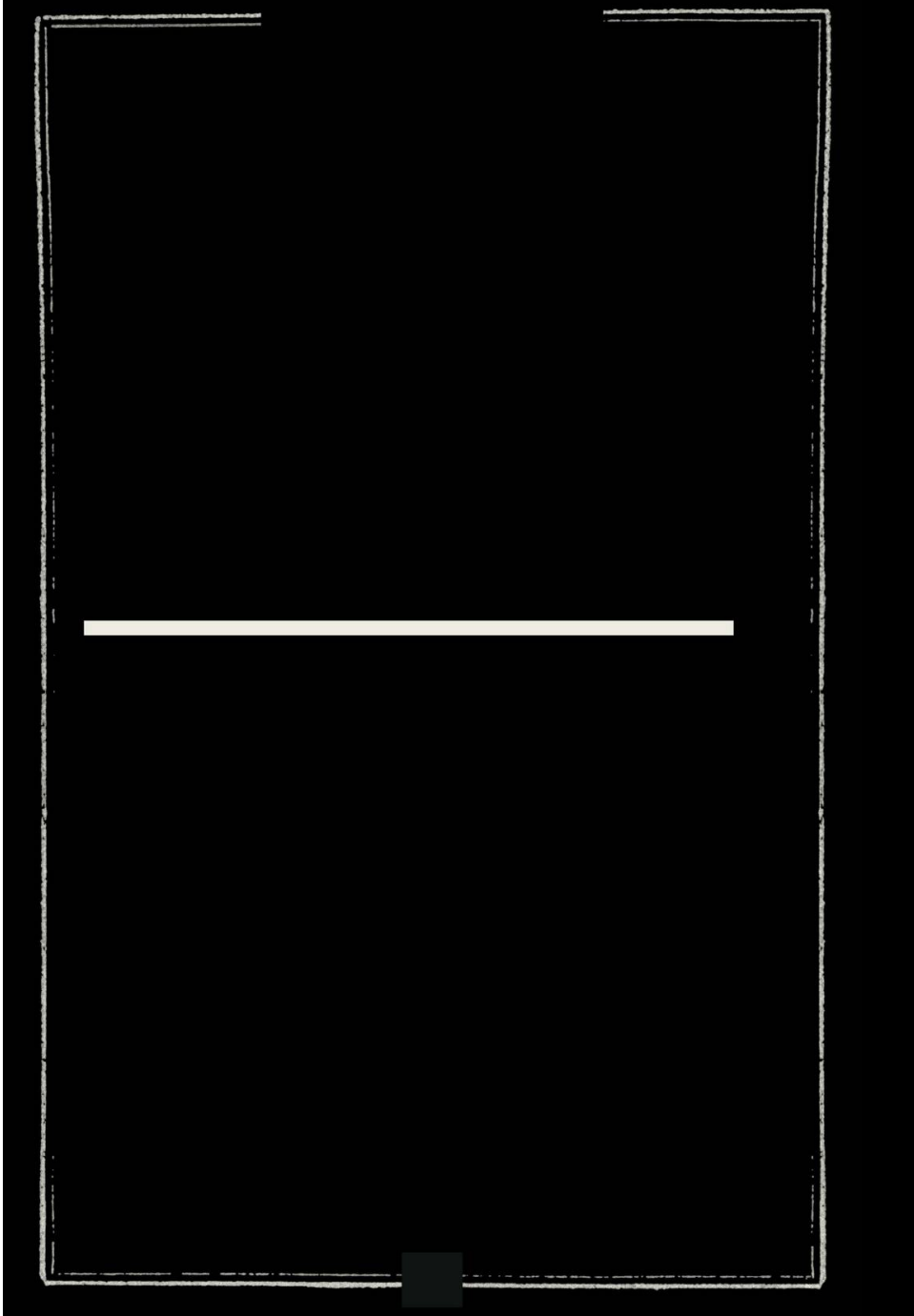
(MUNICH,

1824)
British Library





305

RONANDHARRY

METARAGOG

Imagine, if

your
greatest
fear
were
spiders,
how
you
might
feel
meeting
an
Acromantula.
Jim
Kay's

image
of
the
horrific
spider
captures
every
creepy
detail
of
the
carnivorous
creature
that

Harry and Ron encountered in the Forbidden Forest. In the background, hundreds of spiders'

legs
become
indistinguishable
from
the
spiky
trees
around
them.
Strands
of
cobwebs
gleam
white

in
Harry's
wandlight.
Aragog
is
the
originator
of
this
spider
colony—a
combination
of
too

many
eyes
and
too
many
horribly
hairy
legs.
This
painting
was
layered
with
a

watercolor
tone
and
edited
to
create
the
final
image.
[
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]ASPIDERTHE

SIZEOFA

ELEPHANTEM

ERGED ’VERYS

LOWLY. THERE

WASGRAYINTH

EBLACKOFHIS

BODY AND LEGS

’ANDEACHOFT

HEEYESONHIS

UGLY ’PINCER

EDHEADWASMI

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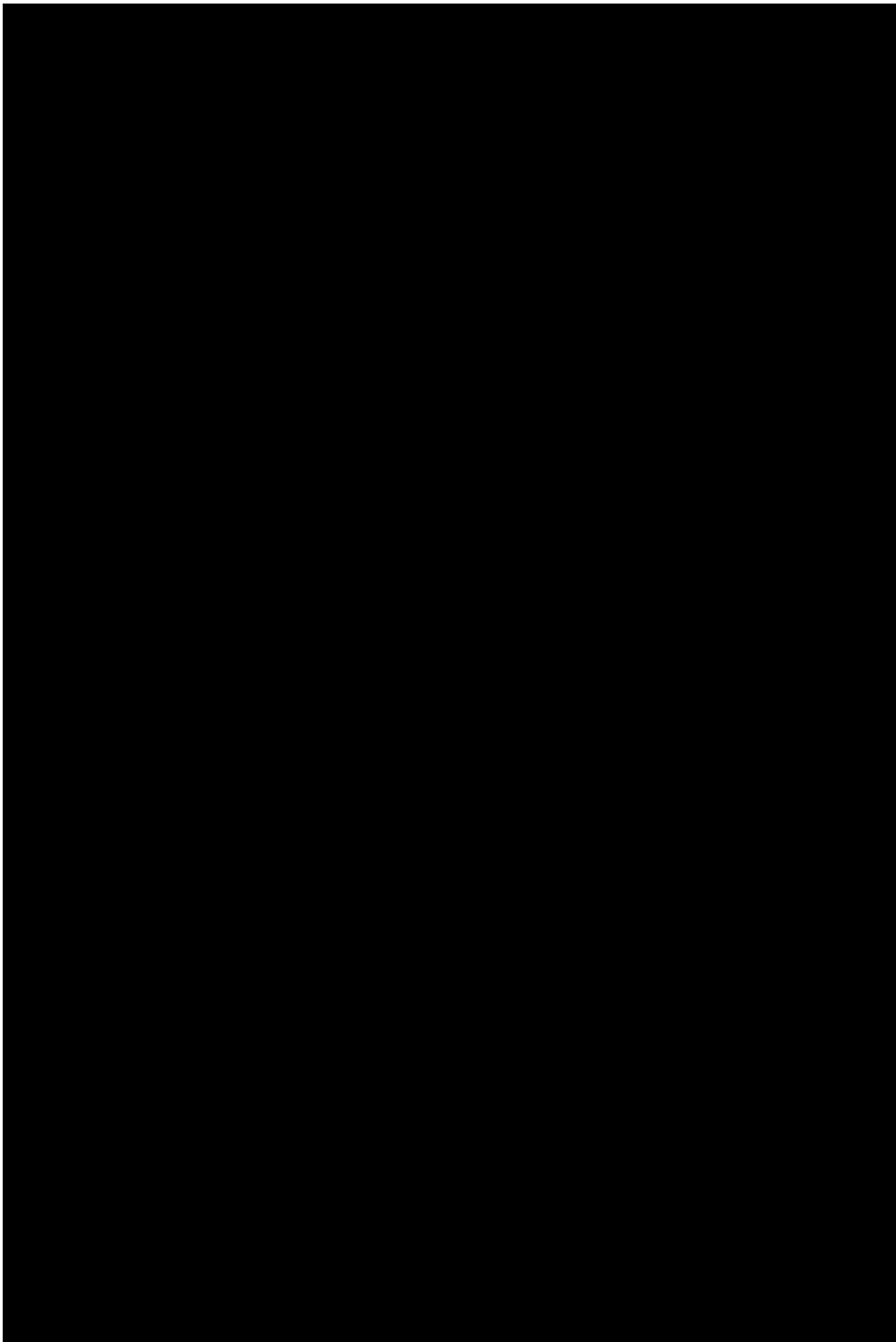
POTTERANDTHECHAM

BEROFSECRETS

CAREOFMA

GICALCREATURES



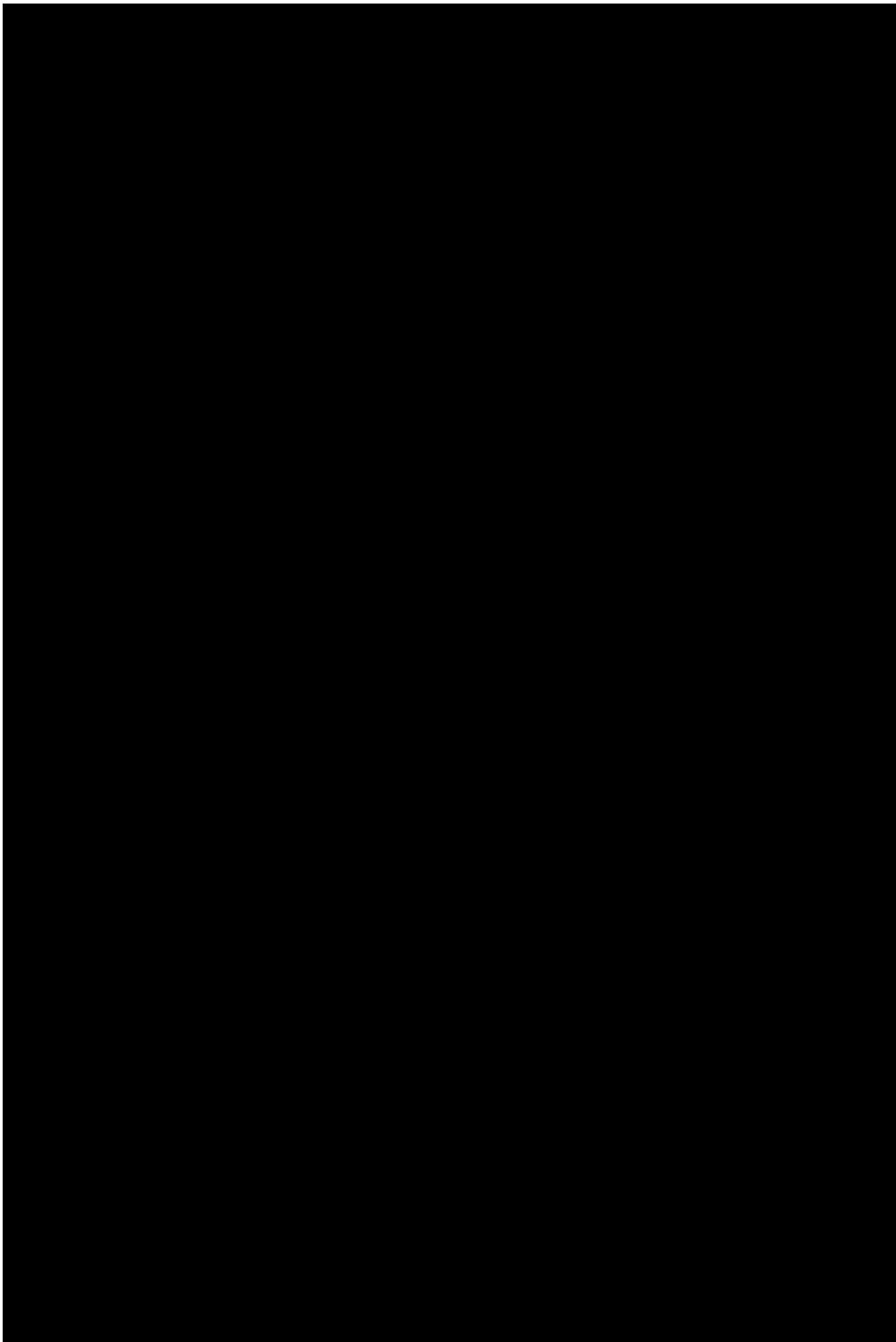
306

ARAGOG BY JIM KAY

Bloomsbury

C

AREOFMAGICALCREATURES



307

BIRD-EATING

SPIDERS

Maria Sibylla Merian was a

pioneering naturalist and zoological illustrator, celebrated for her groundbreaking work on South American insects.

Between 1699 and 1701, Merian worked in the Dutch colony of Surinam, where she

made
the
drawings
of
these
arachnids
for
*Metamorphosis
insectorum
Surinamensium*.
Merian's
scientific
expedition
to

this
remote
location
was
reputedly
the
first
to
be
led
by
a
European
woman.

Like Hagrid, who cared for Aragog when he “was only a boy,” Merian's fascination

with
insects
developed
in
childhood.
Many
of
the
species
first
encountered
by
Merian
in

Surinam were unknown to Western science. *“When Merian published this image of giant,*

bird-eating
spiders,
she
was
denounced
as
a
fantasist
by
her
male
peers.
Her

hand-painted
books
nevertheless
sold
well,
but
it
was
not
until
1863
that
the

genuine
existence
of
this
bird-eating
spider
was
finally
accepted.”
A
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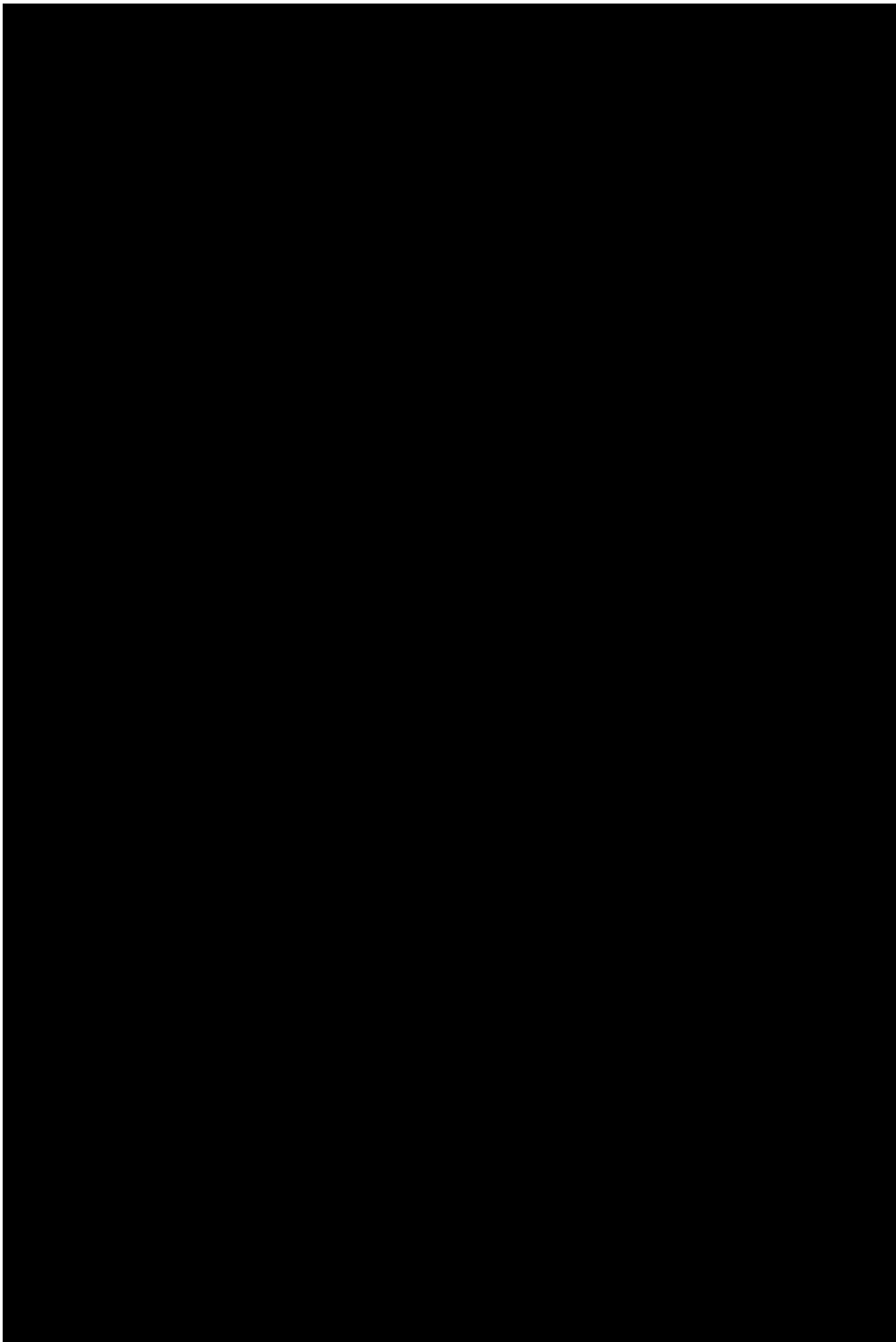
NDERLOCK

Curator

CAREOFMAGI

CALCREATURES



308

MARIA SIBYLLA MERIAN

IAN, *METAMORPHOSI*

SINSECTORUMSURIN

A M E N S I U M (AMSTERDAM, 1705) *American Museum of Natural History*

Library

CAREOFMAGICALCREATURE

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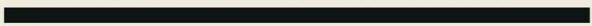

309

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HIPPOGRIFF

In this

Jim
Kay
illustration,
Buckbeak
has
taken
over
his
beloved
owner's
bed,
a
snack
of

dead
ferrets
resting
under
his
claws.
Hagrid
received
orders
from
the
Ministry
of
Magic

to
tether
the
hippogriff,
but
he
could
not
bear
to
leave
“Beaky”
tied
up

outside,
alone
in
the
snow.
The
interior
of
Hagrid's
cabin
was
drawn
from
the

real-life
gardener's
hut
at
Calke
Abbey
in
Derbyshire,
England.
The
vibrant
blue
highlights
echo

the
famous
bluebells
that
grow
there.
The
word
“hippogriff”
is
derived
from
the
ancient

Greek
for
“horse”
and
the
Italian
for
“griffin.”
The
griffin,
with
its
eagle's
head

and
lion's
hindquarters,
is
said
to
be
the
hippogriff's
ancestor.

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MAGICAL CREATURES

310

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Bloomsbury

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REOFMAGICALCREATURES

311

ORLANDOFURI

O
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Ludovico
Ariosto
was
the
first
to
describe
the
hippogriff
in

1516 in his epic poem *Orlando Furioso*. He was inspired by the Roman author

Virgil,
who
used
the
union
of
a
horse
with
a
griffin
as
a
metaphor

for
ill
-
fated
love—a
central
theme
in
Orlando
Furioso.
In
this
18th-century
illustration,

the
knight,
Ruggiero,
has
tied
his
hippogriff
mount
to
a
tree.
Unbeknownst
to
him,

the
tree
was
actually
another
knight
who
had
been
transformed
by
an
evil
sorceress.

Her
monstrous
minions
can
be
seen
approaching
in
the
background.
“This
luxur
y
edition

of
Orlando
Furioso
was
printed
on
vellum
(calf
skin)
with
engravings
after
Pietro

Antonio Novelli. It once belonged to King George III.”

ALEXA

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Curator
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CALCREATURES

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312

LUDOVICO ARIOSTO

***’ORLANDO FURIOSO* (VENICE,**

1772–3)
British Library
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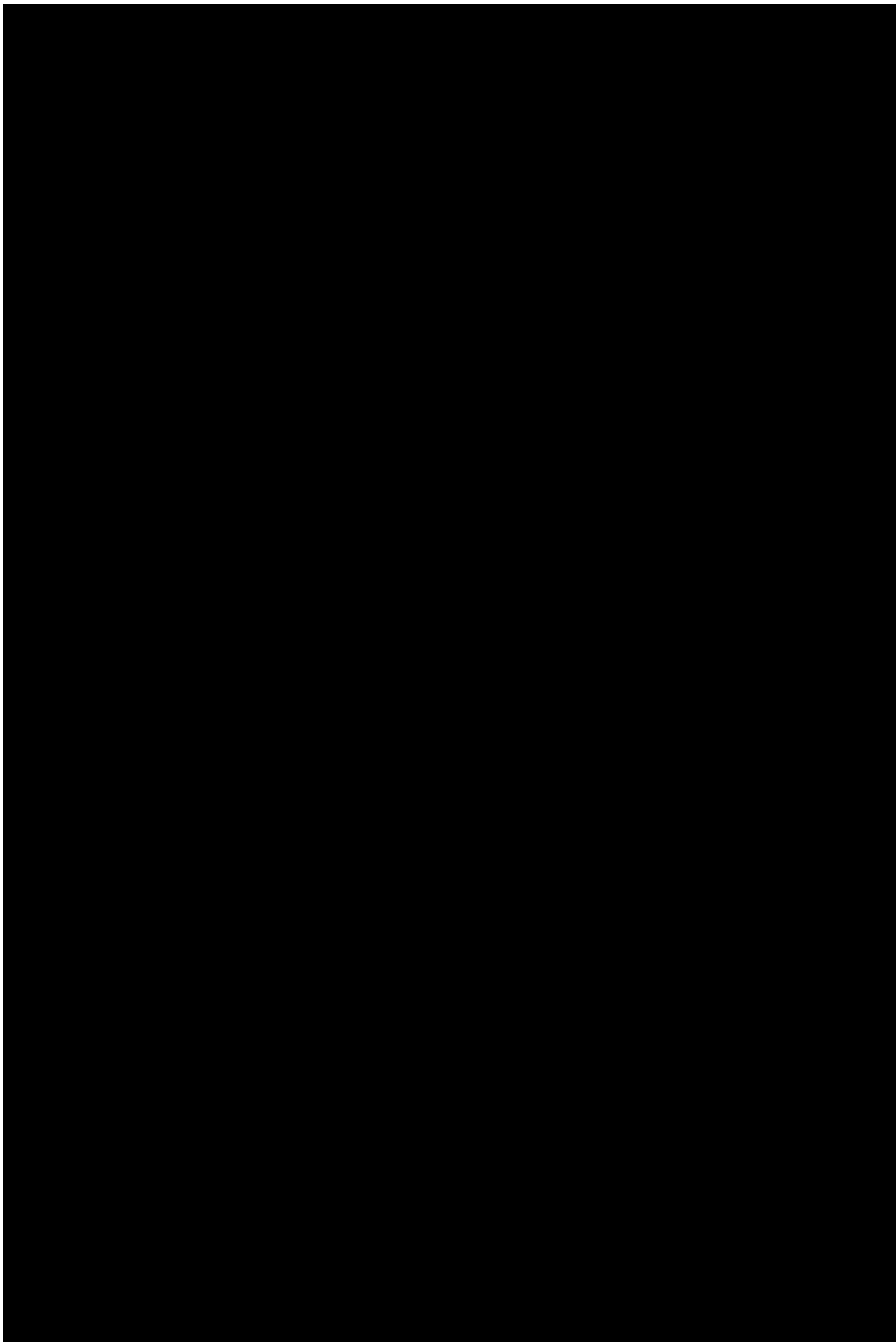

313

HUNTING THE U

NICORN

Ever since the Greek physician Ctesias

first described the medicinal properties of unicorns around 400 B.C.E., these elusive animals have

attracted human hunters. This image of the killing and skinning of the “pirassoipi,” a

twin-horned unicorn, is found in a study by Ambroise Paré, surgeon to the French

Crown.
Unsurprisingly,
the
hunters
in
the
scene
have
a
cruel
appearance.
As
Firenze
told

Harry in *The Sorcerer's Stone*, “it is a monstrous thing, to slay a unicorn.”

THE UNICO

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ASTSANDWHERETOFIND

THE MAGICAL CREATURES OF CARE

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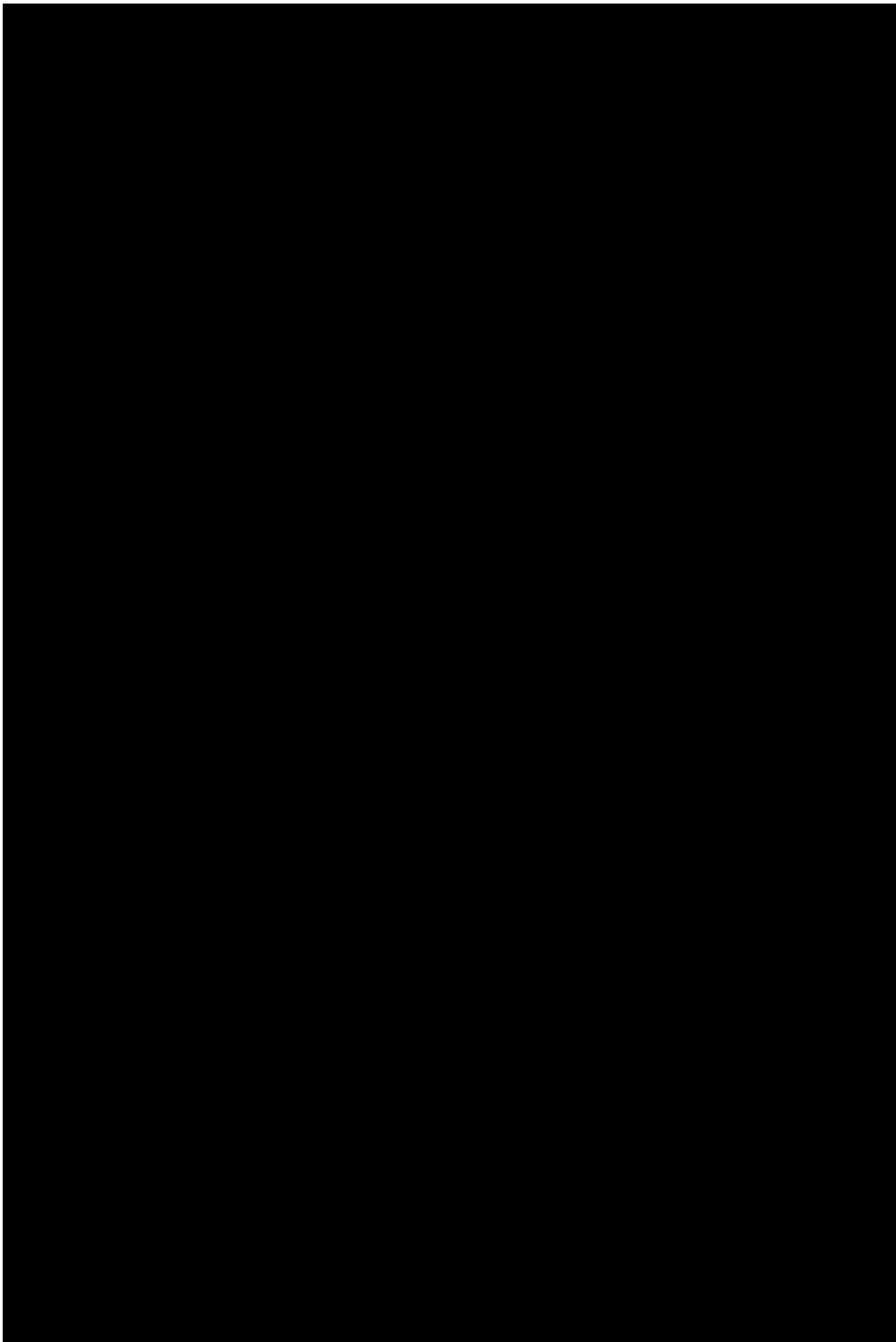

FIGVRE DV PIRASSOIPI, ESPECE DE Licorne d'Italie.

314 AMBROISE PARÉ, *DI*

SCOURS D'AMBROISE

PARÉ, CONSEILLER,

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LICORNE, DESVENIN

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(PARIS,
1582)
British

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CAREOFMAGICALCREATURE

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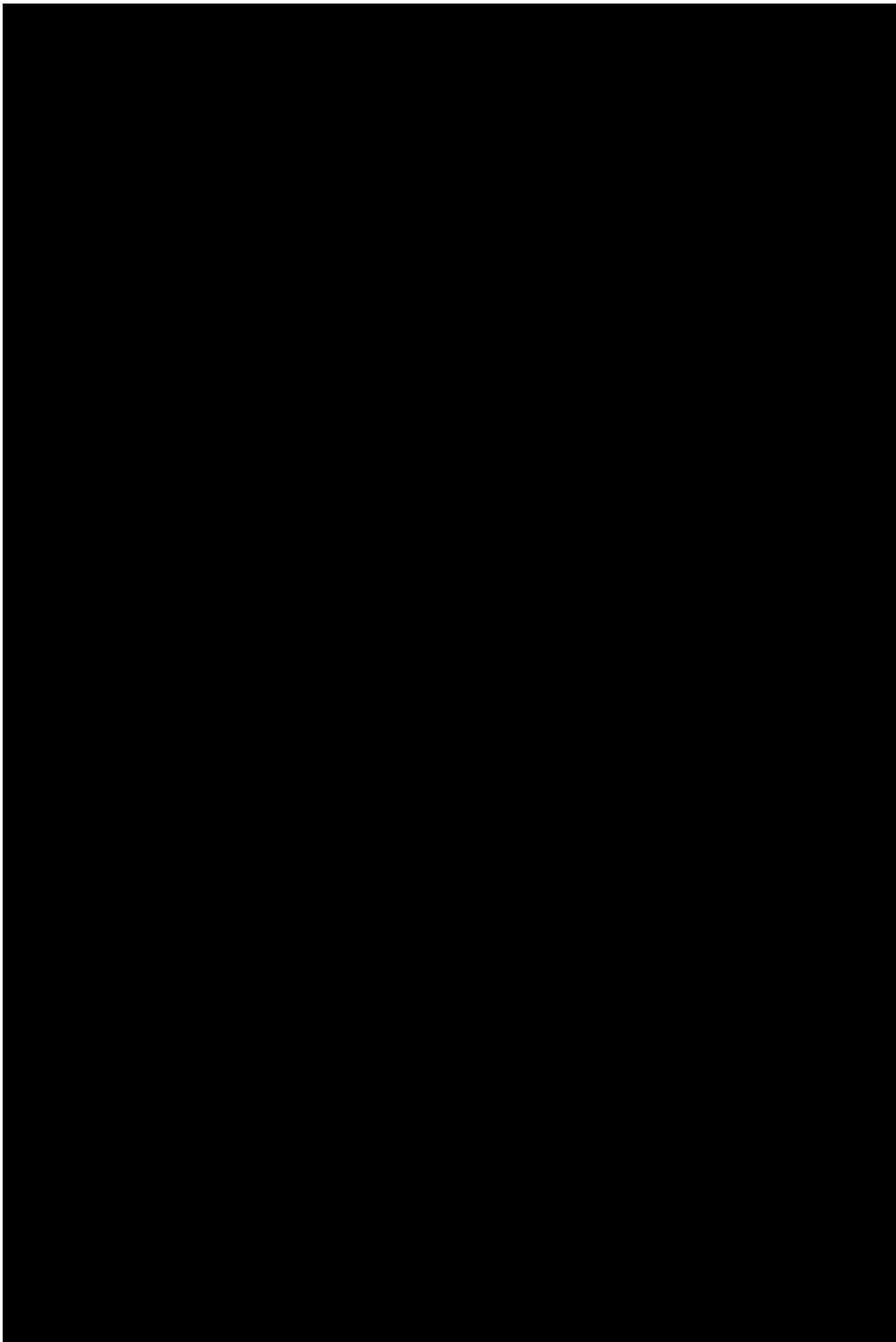

315

AUNICORNHOR

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?
The
mythical
unicorn
was
once
revered
for
its
ability
to
heal

and
to
purify.
In
*The
Sorcerer's
Stone*,
Voldemort
strengthens
himself
by
drinking
restorative
blood

from
slain
unicorns.
Harry
and
his
fellow
Hogwarts
students
use
powdered
unicorn
horn
as

a
potion
ingredient,
just
as
alchemists
and
apothecaries
did
during
the
Middle
Ages
and

early
modern
period.
Those
prized
horns,
however,
came
not
from
white,
horned
horses,
as

many
believed,
but
from
the
narwhal
or
“unicorn
of
the
sea,”
a
real
animal

that
still
inhabits
Arctic
waters.
Male
narwhals
grow
a
spiral
tusk
—
actually
an

elongated tooth—up to ten feet long. When marketed as unicorn horn, the tusks could

command
very
high
prices
and
were
collected
by
royalty
across
Europe.
This
impressive
specimen

was acquired by Arctic explorer John Stanwell-Fletcher in the first half of

the 20th century and given to the Explorers Club in New York City.

CA

REOFMAGICALCREATURES

316

NARWHALTUSK

The Explorers Club, New

York City

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POTTERANDTHESORCE

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CALCREATURES

317

FIVE SPECIES

OF UNICORN

The *Histoire générale*

des
Drogues
was
a
practical
manual
that
described
an
array
of
popular
17th-century
medicinal

ingredients. It was written by Pierre Pomet, a Parisian pharmacist and chief apothecary to

King Louis XIV of France. In the chapter on the unicorn, Pomet would not

confirm
the
animal's
existence,
conceding
that
“we
know
not
the
real
truth
of
the

matter,”
but
he
did
acknowledge
that
what
was
commonly
sold
as
unicorn's
horn
“is

the
horn
of
a
certain
fish
called
narwhal.”
According
to
Pomet,
whatever
its
origin,

the
horn
was
“well
used,
on
account
of
the
great
properties
attributed
to
it,

principally against poisons.”

CAREOFMAGICALCREAT

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“Accompanying
Pomet's
text
are
the
images
of
five
different
species
of

unicorn. These are the camphur (a horned ass from Arabia), the pirassoipi (a

unicorn
with
twin
horns),
and
three
unidentified
breeds
noted
by
the
naturalist
John

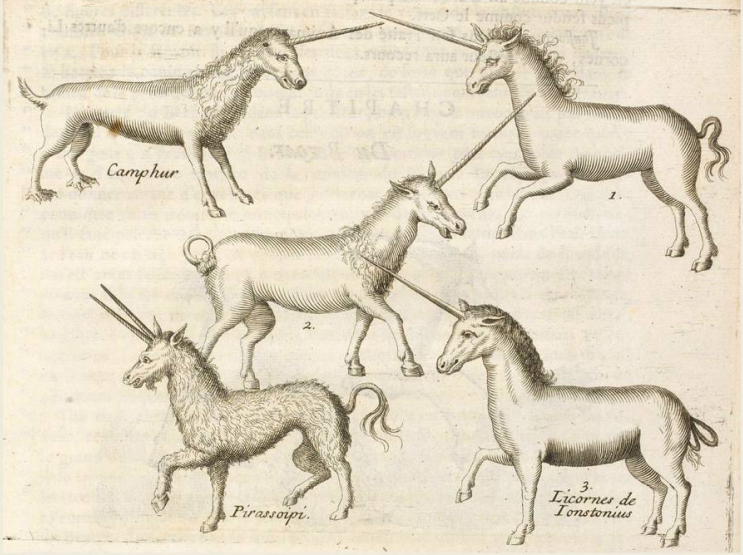
Johnstone in 1632.”

ALEXANDER LOCH

K
Curator

CHAPITRE II.

De la Licorne.



318 PIERREPOMET, *HIS*

TOIRE GÉNÉRALE DES

DROGUES, TRAITANT

DESPLANTES, DESAN

IMAUXETDESMINÉRA

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(PARIS, 1694)
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319

ALION-LIKEU

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This unusual unicorn appears in a

16th-century Greek manuscript. The accompanying text is a poem about the natural world composed

by
the
Byzantine
poet
Manuel
Philes.
According
to
the
poem,
the
unicorn
was
a

wild
beast
with
a
dangerous
bite—it
had
the
tail
of
a
boar
and
the

mouth
of
a
lion.
If
such
a
unicorn
was
encountered,
the
beast
could
only

be
snared
by
a
woman.
This
is
in
line
with
medieval
folklore
stipulating
that

unicorns
must
be
captured
by
female
virgins.
The
unicorn
would
place
its
head
in

the
virgin's
lap
and
then
fall
asleep,
allowing
the
hunter
to
sneak
up
on

it
unawares.
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+ περὶ μονοκέρωτος :+

μονόκερως θὴρ παρ' ἰνδοῖς ἐκρέθη.
Δεινὸς μὲν ἰδεῖν, εἰ δὲ λάξ ἐπεισπέσοι,
βαρὺς μαχητής. ἐν δὲ κύψας ἐνδάκοι,
μόλις ἰατρῶν ἐκφυεὶς χειρουργία.
πείσει παρῆκεν τὴν φορὰν τοῦ κινδύνου.
τοβῶν δὲ πυκνὰ τὸν κορυφαῖον λόφον,
ὠθεῖ τὸ μακρόν, καὶ φθορᾶς πλῆρες κέρας
ὁ τῶν ἀκαιρῶν ἐκπεφυκὸς ὀφρύων,
οὐκοῖλον ἐστίν, οὐδὲ κοῦφον ὡς κέρας.
οὐδ' ἐξ ὁμαιοῦς τῆς φυῆς προηγμένον.
τραχύτερον δὲ καὶ σιδηρέας ῥίνης.
ὡς εἰς ἐκιτμοὺς προσφυεῖς κεκλωσμένον.

FOREWORD 320 MANUELPHI

LES, *ONTHEPROPERT*

I E S O F A N I M A L S **(PARIS, 16TH C E**

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British Library

321 STUDY OF THE PHOENIX

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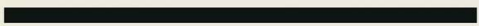
Bloomsbury



322

FAWKESTHEPH

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Harry Potter first met Fawkes the phoenix in

Dumbledore's office in his second year. It happened to be a “Burning Day,” meaning

that
the
bird
burst
into
flames
and
was
reborn
from
the
ashes
before
Harry's

very
eyes.
Later,
the
fully
grown
Fawkes
came
to
Harry's
rescue
in
the
Chamber

of
Secrets.
Jim
Kay's
glorious
painting
of
the
bird
captures
the
brilliant
reds
and

golds
of
the
phoenix's
feathers.
The
image
seems
to
soar
across
the
surface
of

the
page,
almost
taking
off
at
the
edges.
Kay
has
also
painted
details
of

the
feathers,
the
egg,
and
the
eye,
which
were
used
in
the
final
composite

image.

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S

“Jim Kay's delicate study of the single phoenix feather shows how the

different
colors
blend,
in
a
similar
way
to
that
of
less
exotic
birds

such
as
the
mallard.”

JOANNA NORLE

D
G
E
Curator

323

RISINGFROMT

HEFLAMES

This 13th-century bestiary describes

and
illustrates
the
phoenix
in
wonderful
detail.
The
bird's
most
remarkable
attribute
is
its

ability
to
resurrect
itself
in
old
age.
It
creates
its
own
funeral
pyre
from

branches
and
plants,
before
fanning
the
flames
with
its
wings,
in
order
to
be

consumed
by
the
fire.
After
the
ninth
day,
it
rises
again
from
the
ashes.

This legendary ability has often been compared to the self-sacrifice and resurrection of Christ—in

some traditions, the phoenix signifies the eternal life of the faithful Christian. *“The phoenix*

is
a
semi-mythical
bird,
seldom
spotted
and,
according
to
Newt
Scamander,
rarely
domesticated

by wizards. This bestiary claims that the phoenix dwells in Arabia, but Newt

Scamander extended its distribution to Egypt, India, and China.”

JULIA

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Lead Curator

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MAGICAL CREATURES

collectis aromatum uirgul
tis. rogum sibi instruit.
& conuersa ad radium so
lis alarum plausu uolum
tarium sibi incendium
nutrit seq; urit. postea
u die nona auis de ciner
bus suis surgit. Huius figu
ram gerit dns nr ihc xpc
qui dicit potestatem habeo
ponendi animam meam
& iterum sumendi eam. Si ergo fenix mortificandi atq;
uiuificandi se potestatem ht cur stulti homines irascuntur in uer
bo dei qui uerus dei filius est qui dicit potestatem habeo. &c. Des
cendit namq; saluator nr de celo alas suas suauitatis odoribus
noui & ueteris testamenti repleuit. & in ara crucis seipsum deo
patri pro nobis optulit. & tertia die resurrexit. fenix.

324

THEPHOENIXINAME

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ONTHEFLOOR.

POTTERANDTHEC

HAMBER OF SECRETS

CARE

OF MAGICAL CREATURES

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ONOFTHEPHOE

N I X

In 1550, when global exploration was in its infancy and

new
animals
were
being
constantly
discovered,
the
French
author
Guy
de
la
Garde
devoted

an
entire
study
to
the
phoenix.
This
fine
volume
features
a
hand
-
colored

picture
of
the
creature
emerging
from
a
burning
tree.
The
translated
caption
reads:
“A

description
of
the
phoenix
and
its
fortunate
place
of
residence,
of
its
long
life,

pure
conversation,
excellent
beauty,
diverse
colors,
and
of
its
end
and
remarkable
resurrection.”
De

la
Garde
dedicated
the
book
to
Princess
Marguerite,
a
patron
of
the
arts
and

sister
of
King
Henri
II
of
France,
probably
in
an
attempt
to
gain
her

favor
through
association
with
this
miraculous
bird.
*“Phoenixes
are
historically
associated
with
the*

Sun.
The
crest
of
seven
feathers
on
the
bird's
head
cor
responds
to

the
seven
rays
which
traditionally
emit
from
the
head
of
Helios,
the
Greek

god
of
the
Sun.”
T
A
N
Y
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I
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K
Curator
C
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REOFMAGICALCREATURES

DESCRIPTION DV PHOE-nix, & du lieu heureux de ſa reſidence, de ſa longue vie, pure conuerſation, beaulté excellente, diuerſité de ſes couleurs, & de ſa fin & reſurrection admirable.

LE ſouuerain Architecte du monde,
Voulut dreſſer ceſte machine ronde,
Comme vn parfaict & grand amphiteatre,

326

APHOENIX, INGUYD

E L A G A R D E , *L ' H I S T O*

IREETDESCRIPTION

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(PARIS, 1550)
British Library
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OF MAGICAL CREATURES

327
CAREOFMAGICALCREATURES

THESIMURGH,

ANIRANIANTH

UNDERBIRD

Like
the
phoenix

or
the
thunderbird,
its
North
American
relative,
the
Iranian
simurgh's
exact
form
and
qualities

are
much
disputed.
It
was
traditionally
portrayed
in
pre-Islamic
Iran
as
a
composite
creature

with
a
snarling
canine
head,
forward-pointing
ears,
wings,
and
a
“peacock”
tail.
In
Persian

literature,
however,
the
simurgh
was
usually
depicted
in
flight
with
fantastic
swirling
tail
feathers.

It
is
best
known
in
this
culture
as
the
bird
who
reared
the
hero

Zal
on
a
mountaintop
and
healed
the
wounded
warrior
Rustam.
Subsequently,
as
king
of

the
birds,
the
simurgh
became
a
metaphor
for
God
in
Sufi
mysticism.
“This
bestiar

y
was
especially
popular
in
Central
Asia.
In
it
the
author
describes
the

simurgh as strong enough to easily car r y off an elephant. It

is
said
to
lay
an
egg
once
ever
y
three
hundred
years.”
U

RSULASIMS - WILLIA

M
S
Curator

دیگر هم در انجا مذکور است که سیمرغ مرغی قوی هیکل است
چنانچه فیل را باسانی رباید بعد از سیصد سال بیضه نهد و در

قفنس مرغیست بر زمین هند می باشد هزار سال عمر دارد و پای دراز دارد و گردن
دراز دارد و در منقار سوراخها دارد و سر کوچک دارد بجثه مقدار اسی بزرگ
بود و گردن طوق بر هم پیچیده چون کمندی بزرگ پای سیاه و منقار سرخ و از هر

BRITISH

MAJMA‘ AL-GHARA‘I

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As
a
bookdealer,
apothecary,
and
spy,
Louis
Renard

could
have
very
well
kept
shop
in
Diagon
Alley.
In
1719
Renard
published
the

world's
first
book
illustrated
in
full
color
on
fishes
from
the
waters
of
the

East Indies. Renard featured the artwork of Samuel Fallours, a soldier residing on the

Indonesian
Island
of
Ambon.
The
book
included
hand-colored
engravings
of
over
400
exotic
fishes

and
41
crustaceans,
along
with
2
stick
insects,
a
dugong,
and
a
mermaid.
Despite

the
inclusion
of
affidavits
attesting
to
the
accuracy
of
the
specimens,
the
scientific
credibility

of
the
work
quickly
came
under
scrutiny.
Fallours's
artistic
license
can
best
be
seen

at
work
in
the
depiction
and
description
of
a
mermaid
supposedly
caught
on
the

coast
of
Borné.
Measuring
59
inches
in
length,
she
reputedly
lived
in
a
tank

of
water
for
4
days
and
7
hours
and
occasionally
cried
like
a
mouse.

According
to
Renard
she
refused
to
eat
despite
being
offered
small
fishes.

T
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EMERPEOPLEH

ADGRAYISHSK

INANDLONG,W

ILD, DARKGRE

ENHAIR.THEI

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POTTERANDTHEGOBL

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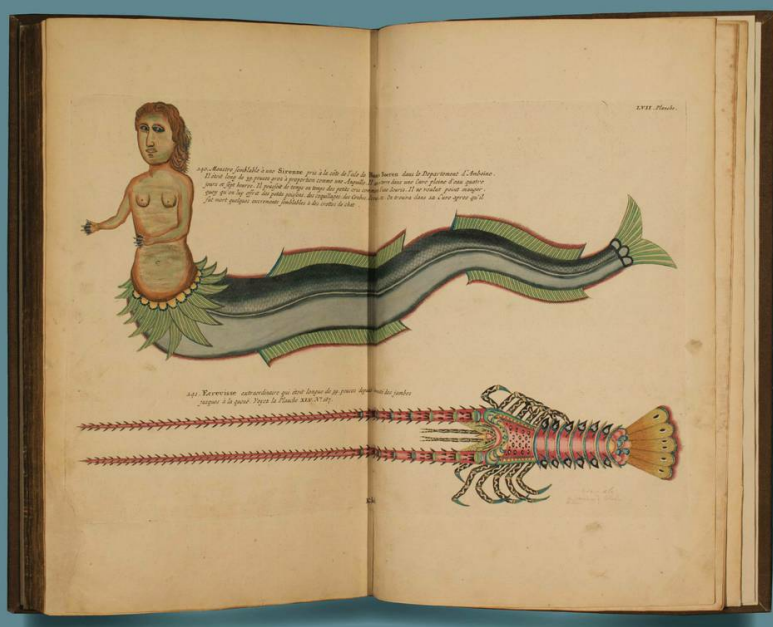
CREATURES



330 CAREOFMAGICALCREATURES

IMAGE OF A MERMAID,

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SETCRABES
(AMSTERDAM, 1754)
American Museum of Natural

History
Library

331
CAREOFMAGICALCREATURES

AMERMAN(JAPAN,19

THCENTURY)

Horniman Museum and Gardens

A

REALMERMAN?

This
merman
specimen
looks
very
different
from
the
stereotypical
images
familiar
to
us
today.

It
is
an
example
of
ningyo,
a
Japanese
supernatural
creature
of
a
type
that

had
been
displayed
in
Shinto
shrines
for
hundreds
of
years,
but
was
unknown
outside

Japan
until
the
19th
century.
In
1842,
showman
P.T.
Barnum
began
exhibiting
a
mermaid

specimen
not
unlike
this
one,
and
it
caused
a
sensation.
Barnum's
mermaid
is
now

lost,
but
in
the
second
half
of
the
nineteenth
century
many
more
of
these

creatures
appeared
in
collections
in
Europe
and
North
America.
This
example,
now
kept
at

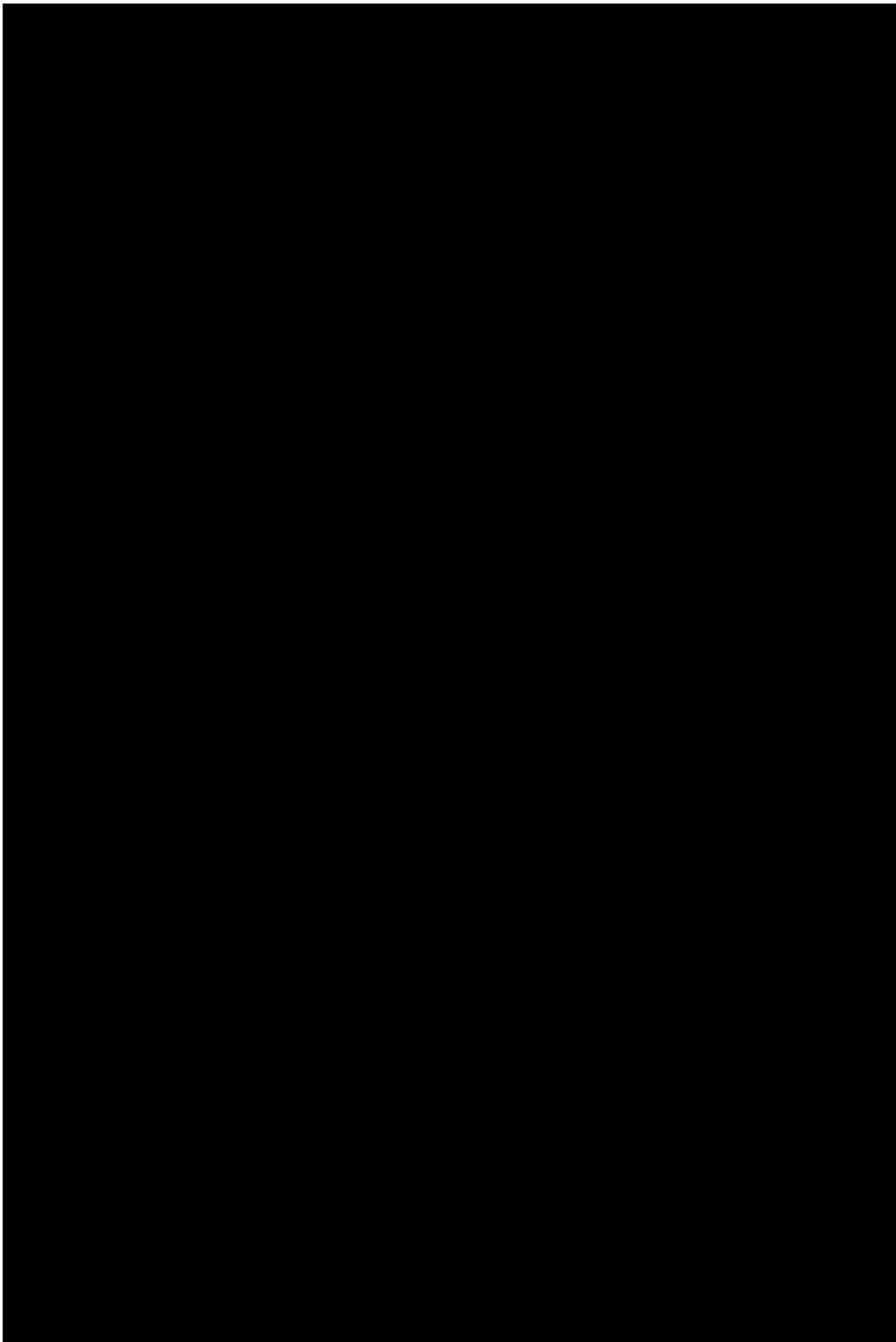
the
Horniman
Museum
in
London,
is
one
of
several
formerly
owned
by
the
great

British collector Sir Henry Wellcome, who amassed over a million objects over the course

of
his
lifetime.
Unfortunately,
this
particular
merman
is
not
real.
Extensive
scientific
testing
has

revealed
it
to
be
made
of
various
fish
parts—such
as
the
tail
from
a

carp,
and
the
teeth
of
a
wrasse—bound
together
with
wood,
metal,
cloth,
and
papier-mâché.



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”

This deleted scene from *Harry*

Potter and the Chamber of Secrets shows Harry and Ron crashing their enchanted Ford

Anglia
into
the
lake
at
Hogwarts
instead
of
the
Whomping
Willow.
In
this
version

of
the
story,
the
boys
are
saved
by
the
merpeople,
who
flip
the
car

over
and
drag
it
to
the
safety
of
the
bank.
The
first
mermaid
that

Harry
saw
had
a
lower
body
that
was
“a
great,
scaly
fishtail
the
colour

of gun-metal.” We are told that the creature's eyes, “flashing in the headlights, looked

dark
and
threatening.”
At
the
top
of

page
64
,
the
editor
has

written
a
note
questioning
this
scene,
perhaps
prompting
the
rewriting
of
the
chapter.
“In

this draft chapter, one of the mermaids speaks to Harry and Ron in

English, above the surface of the water. This contrasts with the later published

texts
in
which
merpeople
can
only
speak
Mermish
above
water.”
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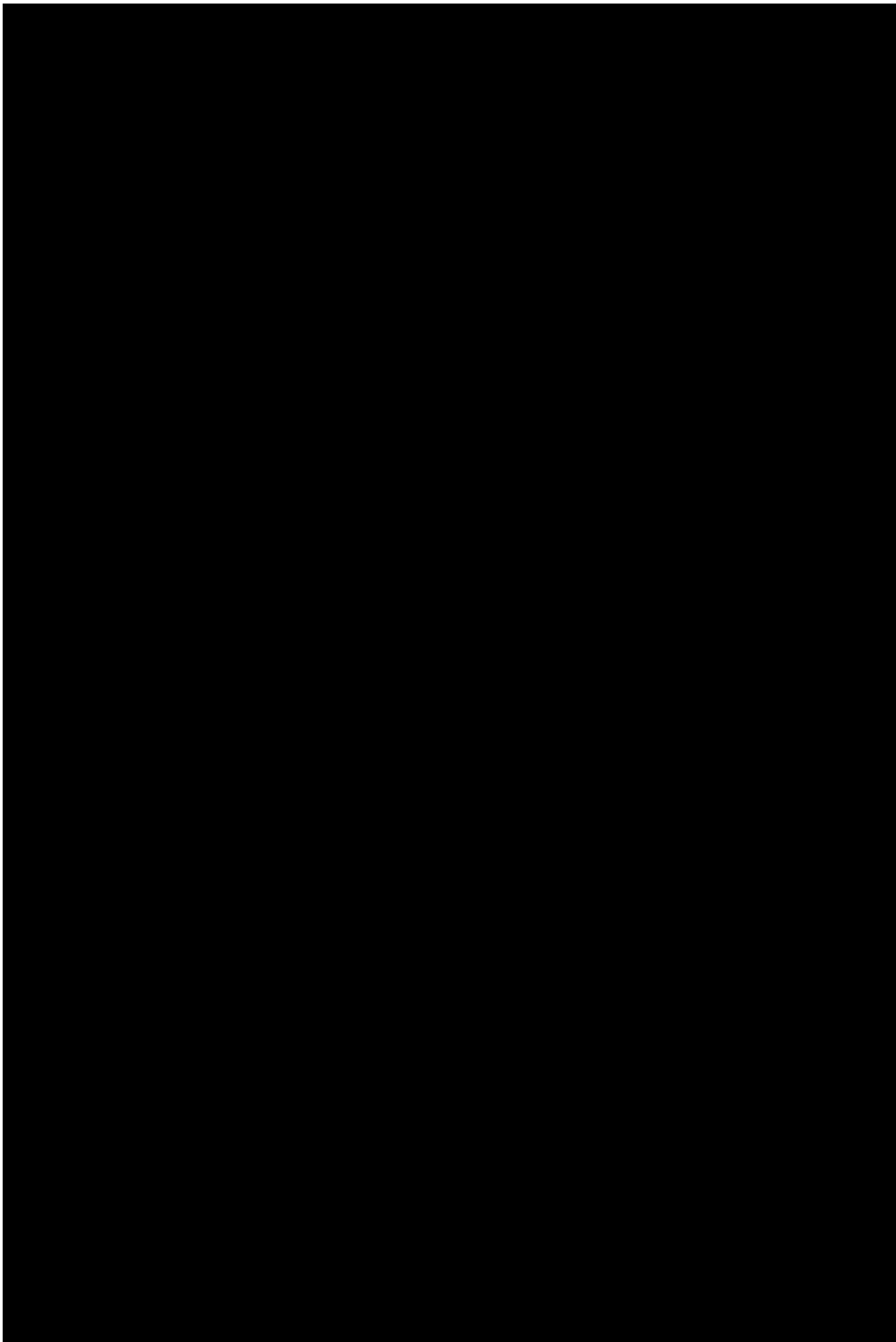
NANORLEDGE

Curator

CAREOFM

MAGICAL CREATURES



Harry thought happily of ice cold drinks in the best gold goblets, and platters piled high with delicious Hogwarts food. They flew over the edge of the great lake now, the castle right ahead of them.

"Why're you slowing down?" said Harry.

"I'm not," said Ron, stamping on the accelerator, "I don't understand -"

The car was definitely slowing. Now they were going at a walking pace.

"What's wrong with it?" said Ron, frowning at the dashboard, "Why isn't it -"

"Ron," said Harry suddenly, pointing at a dial beside the steering wheel, "We're out of petrol."

"What's petrol?" said Ron.

"It's what you need to make a car go," said Harry, irritably.

"Well, why didn't you say so before?" said Ron, as the car began to shudder alarmingly.

"I didn't know a bewitched car would need it," said Harry, grabbing the edges of his seat as the car began to vibrate madly on the spot.

"Oh no," said Ron weakly, his knuckles white on the steering wheel, "If the engine cuts out -"

The words were barely out of his mouth when the engine spluttered and died -

"NOOOOOOO!" Ron yelled.

The car dropped like a boulder; they hit the glassy surface of the lake with a deafening smash; Harry was thrown against a window, Hedwig was screaming again, Ron's foot hit Harry in the mouth; icy water was pouring in from somewhere and the car sank, slowly and steadily through the blackness. Scabbers ran across Harry's face. Water was sloshing about inside. Harry seemed to be sitting on the ceiling of the car.

"Harry?" came Ron's voice again through the dark.

"What?"

"How come we're not dead?"

333

THE DELETED MERPE

OPLESCENE BY J. K. R

OWLING, FROM *HARRY*

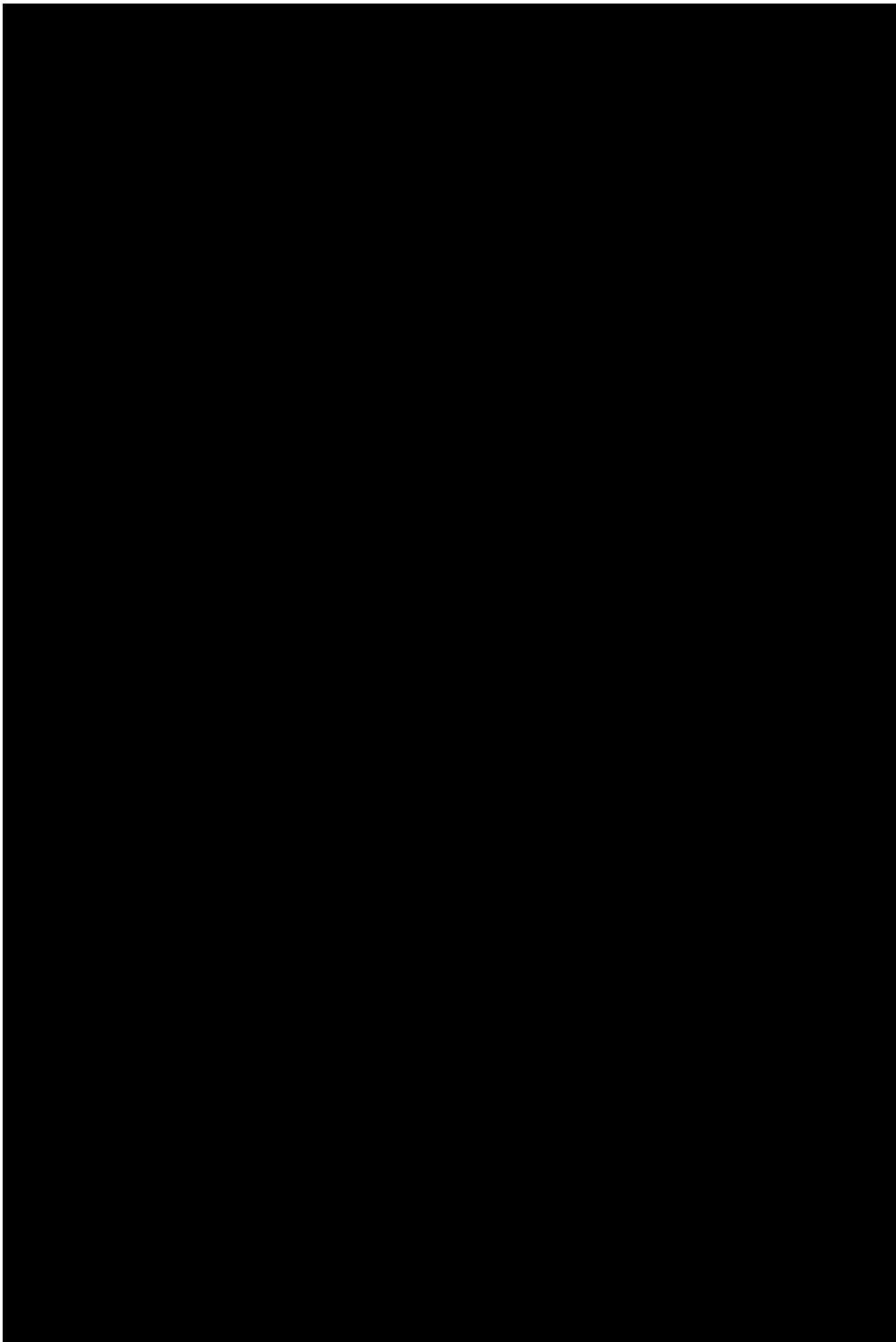
POTTERANDTHECHAM

BEROF SECRETS

Bloomsbury

CARE

OF MAGICAL CREATURES



"The windows have shut themselves..."

"Dad must've added safety spells..."

"Are you hurt?"

"Something's bleeding, but I think I'm OK. Are you all right?"

Harry felt the back of his head. "I've got a lump like an egg but nothing feels broken."

"How're we going to get out of this?"

"Dunno..."

There was a jolt and an ominous silence. The roof of the car had hit the bottom of the lake.

"Well, we can still breathe," said Ron, "But I don't know how long that's going to last..."

"Will anyone know we're here?"

"I don't know - you can't see the lake from the train station, can you?"

"Maybe someone from Hogwarts was looking out of the window."

"Yeah, maybe," said Ron bravely.

The headlights were still working. They could see a few feet of murky water and black rocks on the floor of the lake. Neither of them spoke for a while.

"We'll have to thank your Dad if we - when we get out," said Harry eventually, "Tell him his safety spells worked."

"Yeah... Harry..." Ron's voice was trembling, "Did you see something move out there?"

Harry stared out at the water illuminated by the headlights. There was nothing there, but a few specks of sand were swirling as though it had been disturbed.

"What did you think you saw?" Harry asked. It was hard to keep your voice calm and unconcerned when your mouth was so dry.

"It looked like an enormous fish-tail," whispered Ron.

I wondered whether the mer-people scene actually works? After all, we don't see them again... what if, as an alternative, the car suddenly develops underwater bootes or something – and suddenly shoots out of the water? Might help pace – too?

"Oh, well - a fish -" said Harry, "A fish isn't going to do anything to us... I thought it might be the giant squid."

There was a pause in which Harry wished he hadn't thought about the giant squid.

"There's loads of them," said Ron, swivelling round and gazing out of the rear window.

Harry felt as though tiny spiders were crawling up his spine. Large dark shadows were circling the car.

"If it's just fish..." he repeated.

And then, into the light, swam something Harry had never expected to see as long as he lived.

It was a woman. A cloud of blackest hair, thick and tangled like seaweed, floated all around her. Her lower body was a great, scaly fishtail the colour of gun-metal; ropes of shells and pebbles hung about her neck; her skin was a pale, silvery grey and her eyes, flashing in the headlights, looked dark and threatening. She gave a powerful flick of her tail and sped into the darkness.

"Was that a *mermaid?"* said Harry.

"Well, it wasn't the giant squid," said Ron.

There was a crunching noise and the car suddenly shifted.

Harry scrambled about to press his face against the back window. About ten merpeople, bearded men as well as long haired women, were straining against the car, their tails swishing behind them.

"Where are they going to take us?" said Ron, pannicking.

The mermaid they had seen first rapped on the window next to Harry and made a circular motion with her silvery hand.

"I think they're going to flip us over," said Harry quickly, "Hold on -"

They grabbed the door hands and slowly, as the mer-people pushed and strained, the car turned right over onto its wheels, clouds of silt fogging the water. Hedwig was beating her wings furiously against the bars of her cage again.

The mer-people were now binding thick, slimy ropes of lakeweed around the car and tying the ends around their own waists. Then, with Harry and Ron sitting in the front seats hardly daring to breathe, they pulled... the car was lifted off the bottom and rose, towed by the mer-people, to the surface.

"Yes!" said Ron, as they saw the starry sky again through their drenched windows.

The mer-people in front looked like seals, their sleek heads just visible as they towed the car towards the bank. A few feet from the grassy bank, they felt the wheels touch the pebbly ground of the lake again. The mer-people sank out of sight. Then the first mermaid bobbed up at Harry's window and rapped on it. He unwound it quickly.

"We can take you no further," she said. She had a strange voice, it was both screechy and hoarse. "The rocks are sharp in the shallows, but legs are not so easily torn as fins..."

"No," said Harry, nervously, "Look, we can't thank you enough..."

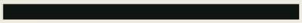
The mermaid gave a little flick of her tail and was gone.

"Come on, I need food..." said Ron, who was shivering.

They opened the doors of the car with difficulty, picked up Hedwig and Scabbers, braced themselves and jumped down into the freezing water, which came up above Harry's thighs. They waded to the bank and climbed out.

"Not as pretty as they look in books, are they, mermaids?" said Ron, trying to wring out his jeans. "Of course, they were lake people... maybe in a warm sea..."

Harry didn't answer; he was having trouble with Hedwig, who had clearly had enough of wizard transport. He let her out of her cage and she soared off at once towards a high tower which housed all the school owls.



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This
“game

book," dating from the early 17th century, was possibly made as a love token.

The parchment has been folded into a concertina, with each section depicting an animal.

A
series
of
flaps
overlays
each
portion
of
the
manuscript,
and
can
be
opened

or
closed
to
create
different
types
of
creature.
The
game
book
includes
mythical
beasts

such
as
dragons,
manticores,
and
griffins,
which
can
be
transformed
using
the
features
of

real
animals
such
as
monkeys,
snakes,
and
lions.
This
mermaid
can
be
given
legs

to
become
a
woman
or
a
man's
head
to
become
a
fish-man.
Although
she

appears
different
from
the
merpeople
at
Hogwarts,
she
is
not
to
be
trusted.
The

accompanying
poem
describes
how
the
mermaid
lured
sailors,
“Who
leaving
off
their
ship
were

found,
On
shore,
by
my
enchantments
drown'd.”

THEOLD

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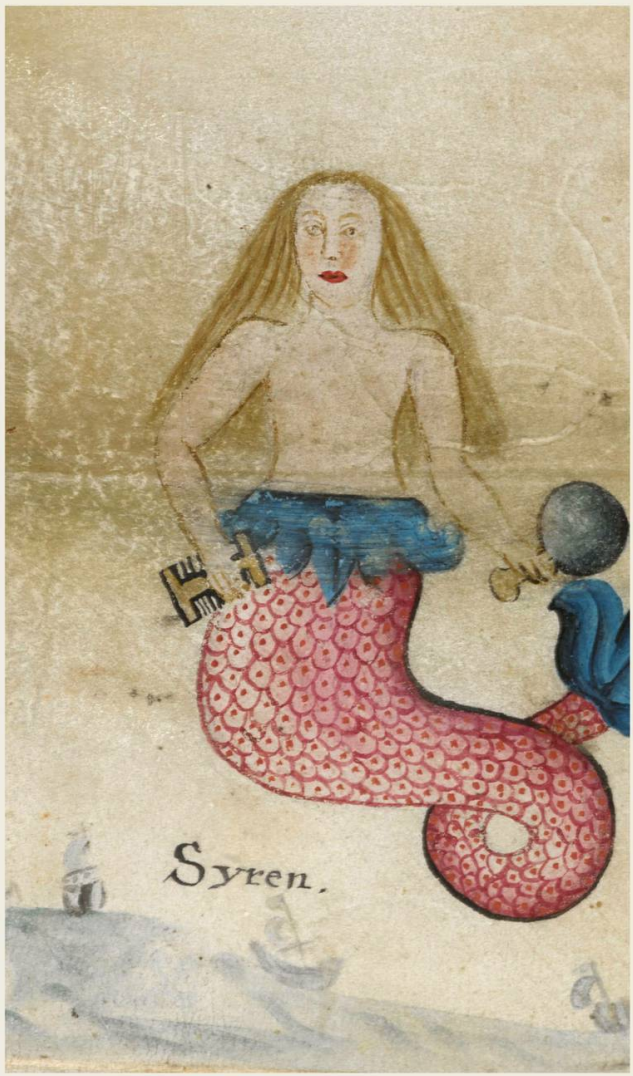
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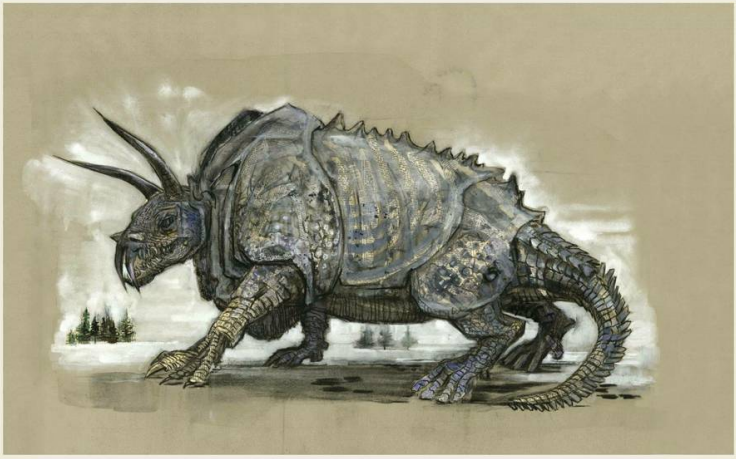
339
CAREOFMAGICALCREATURES

340 CARE OF MAGICAL CREATURES



341

THE GRAPHORN

This portrait of the aggressive Graphorn shows a large humped-back creature, with two horns

and
a
heavy
tail.
According
to
Newt
Scamander's
Fantastic
Beasts
and
Where
to
Find

Them,
the
creature
could
be
found
in
the
mountainous
regions
of
Europe.
Olivia
Lomenech

Gill's evocative illustration shows how potentially dangerous J.K. Rowling's creation could be. The beast

is
shown
scraping
the
ground
with
its
“large,
four-thumbed
feet”
ready
to
take
on

anyone
foolish
enough
to
stray
too
close.
The
artist
has
skillfully
used
highlights
of

color
to
add
texture
to
the
Graphorn's
gnarled,
grayish-purple
skin.
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342

MOUNTAIN

TROLLSCA

NOCCASIO

NALLYBES

EENMOUNT

EDONGRAP

HORNS 'TH

OUGHTHEL

ATTERDON

OTSEEMTO

TAKEKIND

LYTOATTE

MPTSTOTA

METHEMAN

DITISMOR

ECOMMONT

OSEEATRO

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ORNSCARS

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BEASTS

AND WHERE TO FIND THEM

THESNALLYGA

S
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R
The Snallygaster is a creature of North American origin,

said
to
have
been
named
by
Dutch
settlers
in
the
1730s.
The
creature
was

added
to
the
2017
edition
of
Fantastic
Beasts
and
Where
to
Find
Them.
Half

bird,
half
serpent,
the
Snallygaster's
name
is
derived
from
schnell
geiste,
a
Pennsylvania
Dutch

term
meaning
“quick
spirit.”
Despite
its
status
as
a
mythological
creature,
numerous
sightings
of

the
flying
beast
have
been
reported
in
Frederick
County,
Maryland.
Valley
Register,
a
newspaper

in Middletown, featured several stories from February to March 1909, describing the Snallygaster's
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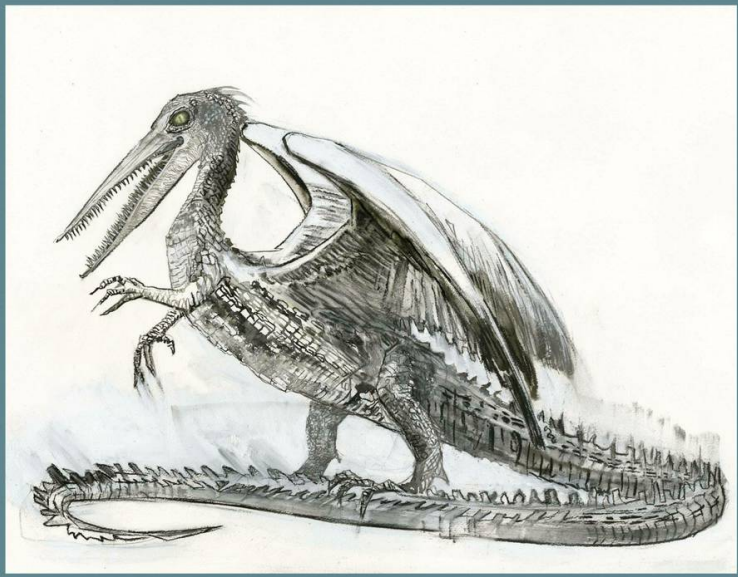
REOFMAGICALCREATURES



343
CARE OF MAGICAL CREATURES

enormous
wings,
long
sharp
beak,
and
fierce
claws.
The
next
recorded
sighting
occurred
23

years later. The last unsuccessful search for the Snallygaster took place in 1976.

D

RAWINGOFTHESNALL

YGASTERBYOLIVIAL

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Bloomsbury

CHAPTER 9

PAST, PRESENT, FUTURE

JACKETARTWORKFOR

HARRY POTTER AND THE

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Warner Bros.

PLANNING *TH*

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PHOENIX

These plans for the fifth

book, *The Order of the Phoenix*, show the complexity of the later storylines, and

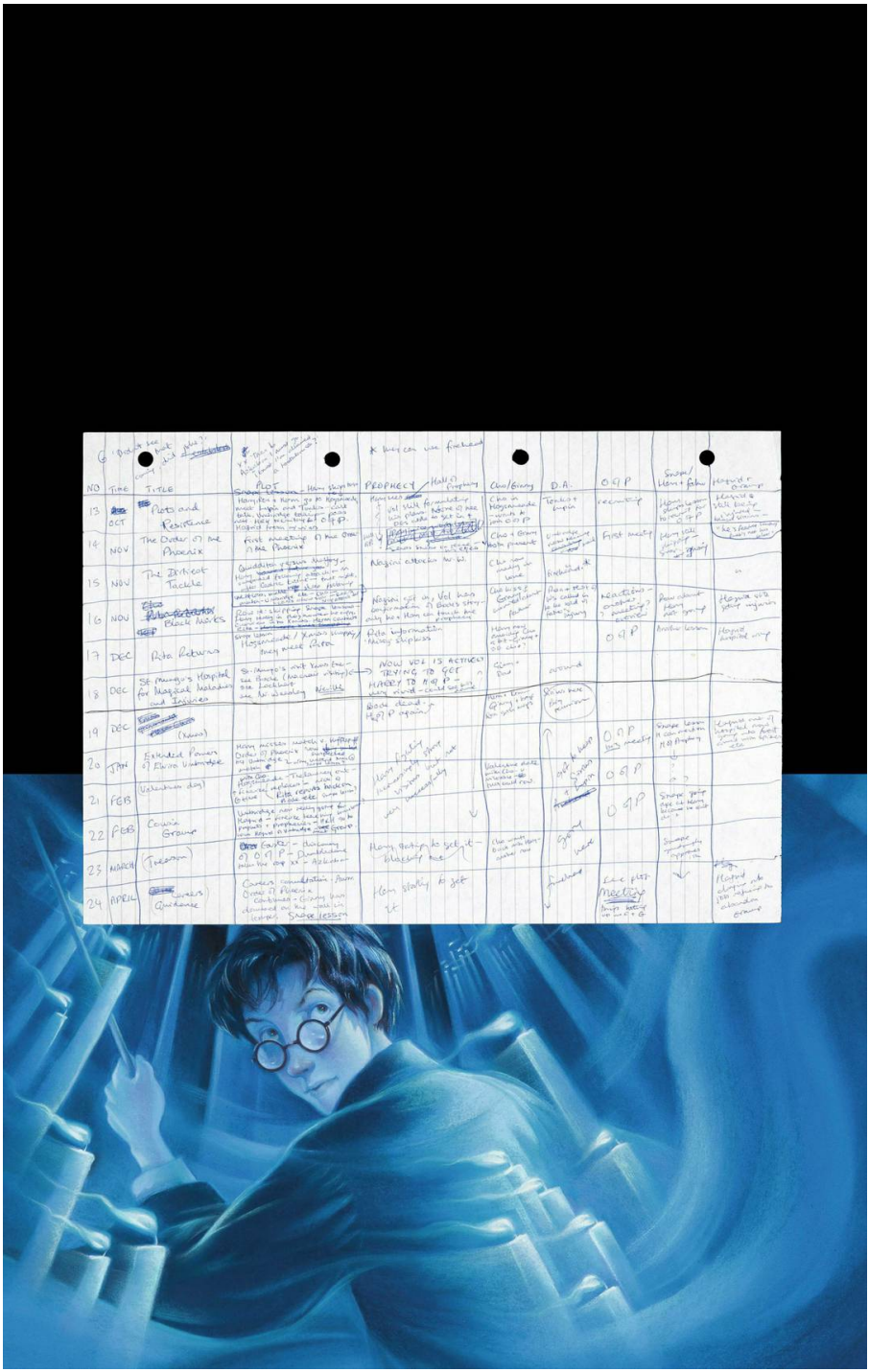
how
they
were
carefully
intertwined.
Employing
the
“series”
method,
the
charts
acted
as
early

plotting
aids
for
the
author,
with
the
titles
and
ordering
of
the
chapters
varying

from
the
published
versions.
The
plans
also
noted
the
whereabouts
of
individual
characters—for
example,

Hagrid
is
“still
with
giants”
for
the
first
nine
chapters—and
the
discovery
of
new

information



Harry
is
at
the
Department
of
Mysteries
when
he
realizes
that
prophecies
are
held

there.
In
these
plans,
the
secret
Defense
Against
the
Dark
Arts
organization
is
called

the
“Order
of
the
Phoenix,”
while
the
official
resistance
is
called
“Dumbledore's
Army.”
P

LANSFORHARRYPOTT

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HEPHOENIX BY J.K.R

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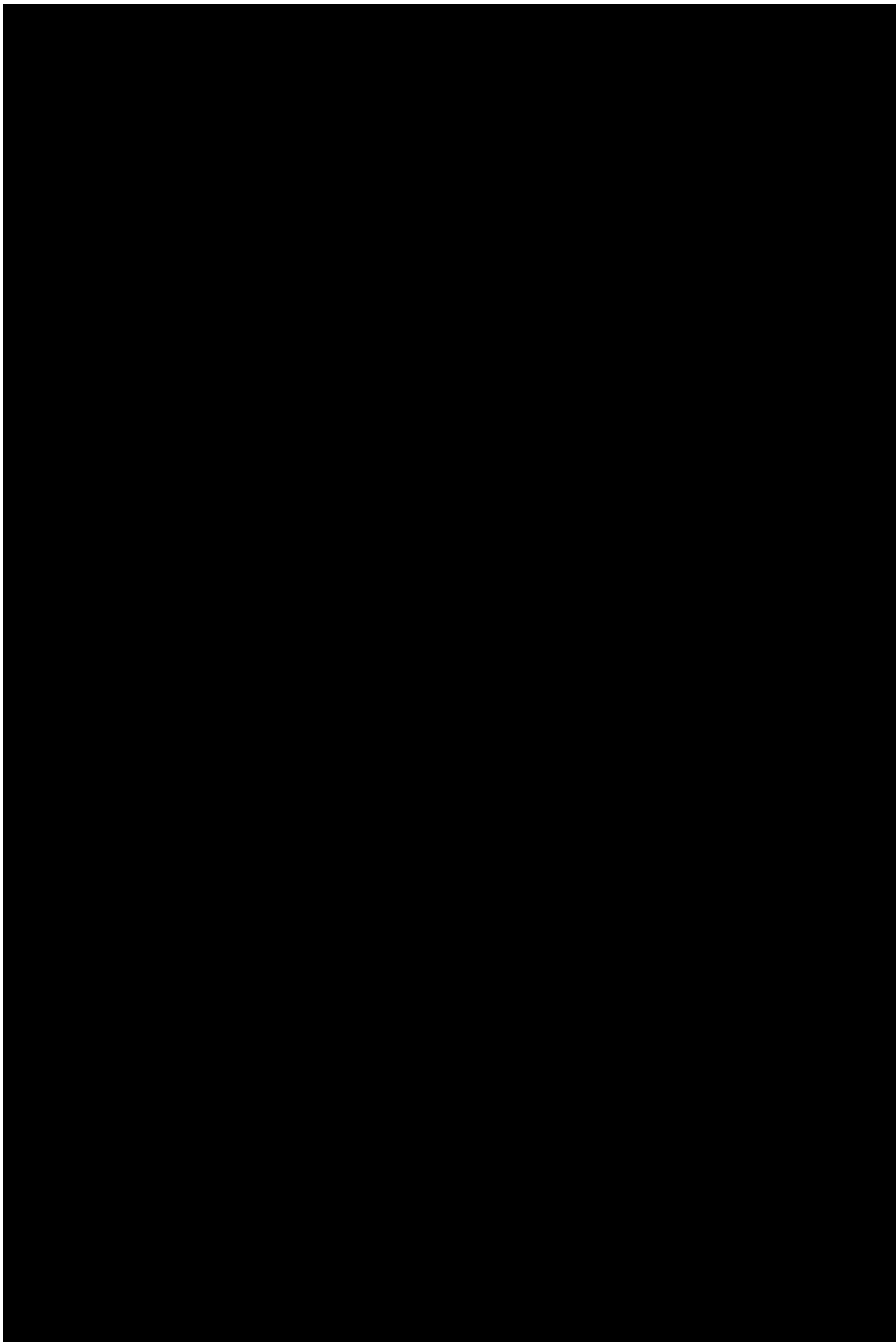
J.K.
Rowling



NO	TIME	TITLE	PLOT	PROPHE
13	OCT	Plots + Resistence	Harry skips Snape lesson to go to Hogsmeade – Umbridge tailing – pass note. HRH recruiting for OP – Hag fresh injuries – Herm wants to incorporate SPEW in OP. Daily Prophet stores re: Dumbledore's army	Harry P 7th Sinister Vol
14	NOV	The Order of the Phoenix – Dobby finds	first meeting – named Umbridge now reading mail – Hedwig attacks bad snape lesson – Harry can't do it (skipped last)	can't went Bode send
15	NOV	The Different Tackle	Quidditch v. Malfoy – cedric taunt – Harry suspended following foul – fireheard w. sirius? cait sleep – restless – Umbridge – Malfoy – Cho – finally falls asleep – see Nag. attack w. Mr. Weasley.	Na Vol see
16	real end NOV	Black Marks	'Missy' Skipkiss reaction to Mr. Weasley's injury. Gryffindors angry at Herm some torn. Fred + George? action? Hesm contacts snape lesson → Rita. OP meeting	Vol ha Bode – wa Mose ca prophecy
17	DEC	Rita Returns	Hogsmeade – Xmas shopping – meet Rita →	Rita Miss Barg
18	DEC	St. Mungo's Hospital for Magical Maladies + Injuries	See Lockhart " Neville " Bode " Arthur " Macnair	Vol Herm See v. sli Se

NO.	TIME	TITLE	PLOT	PR
1	Aug	Dudley Demented	Harry desperate for information - contact - letters circumspect - desperate to rejoin Weasleys - listening to news - ~~[illegible]~~ Dudley showdown - meets Dementor - Mrs. Figg	
2	Aug	A Peck of Owls	Confused letters from Ministry - Harry to bed very married - newspapers (D.P.s) 'Missy' Slipkiss	
3	Aug	The Auror's Guard	Moody, Tonky and Lupin turn up to take Harry to Grimmauld. Finish on entry to kitchen	
4	Aug	12, Grimmauld Place	(Percy) F+G planning - annou Dinner + masses of information. 'Missy' Slipkiss -> Sirius explains Fudge's standpoint. Ginny cheeky + funny Mrs. W. worried George + V. House-elf + Hermione?	
5	Aug	The Ministry of Magic	Interrogation - Mrs. Figg witness - Dumbledore too See entrance (Percy) Dept. of Mysteries	
6	Aug	Mrs. Weasley's Worst Fears	The clock - Mrs. W's premonitions of doom - (Percy etc - 'Missy' S? ~~[illegible]~~ more info + discussion Ron + Herm prefects House-elf + Hermione?	

PLANSFOR*HARRYPOT*

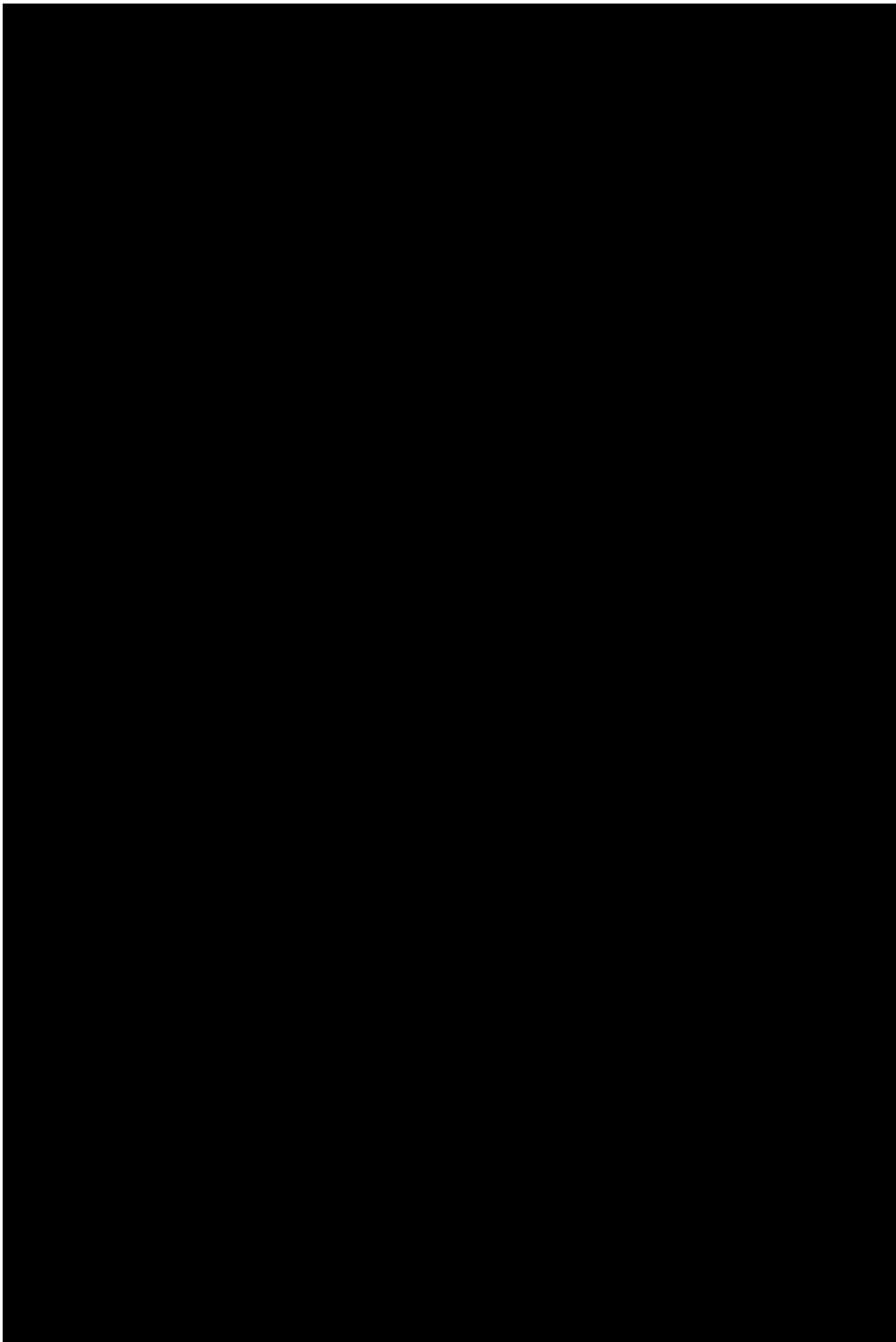
TERANDTHEORDEROF

THE PHOENIX

BY J. K.

ROWLING

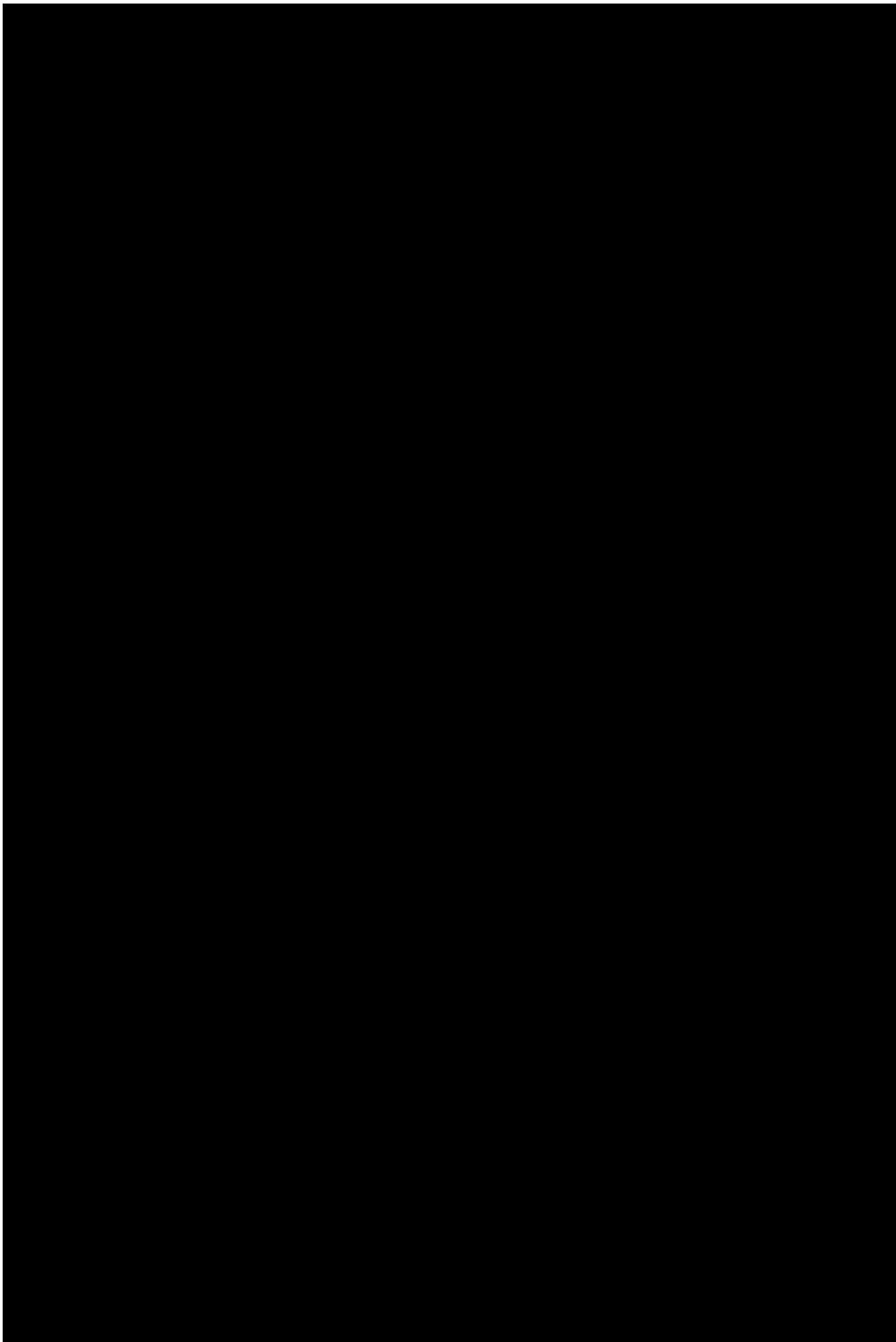
J.K. Rowling



NO	TIME	TITLE	PLOT	PROPHECY
19	DEC	(Xmas)		Bode de Hall of
20	JAN	Extended Powers of ~~Elvira~~ Joyce Umbridge	Harry misses match v. Hufflepuff OP now suspected by Umbridge – why weren't they all @ match, Snape lesson might say ~~[illegible]~~ student orgs specifically banned	Harry learning – ~~[illegible]~~ fighting increasingly
21	FEB	(Valentine's Day)	Date with Cho in Hogsmeade – thoroughly depressing – row – Cho in tears – Harry joins HR, depressed, at Rita meeting – Rita itching for details of Harry's personal life – back in time to see Teflonny ousted – Firenze – dusk relaxes nick of time	
22	FEB	Cousin Gramp	Umbridge persecuting Hagrid. Firenze teaching prophecies + prophets – HRH go to ~~[illegible]~~ have stiff disc with Hag – meet Gramp – nightmare waiting to happen	
23	MARCH	Treason	Easter – discovery of OP – Dumbledore takes the rap. Then to Azkaban I must surely go. I trust I am allowed a toothbrush?! – He won't fight because Tonks is there + if she supports him blow DA	
24	APRIL	Careers Guidance	Careers consultation – Auror – OP meeting – Ginny, Fred + George extremely defiant to U. dumbs wall – ~~Snape lesson?~~	getting Harry to now → Rita com Dumbledore

* Sorting hat sings lament? about sad future + history being ~~[illegible]~~ made again?

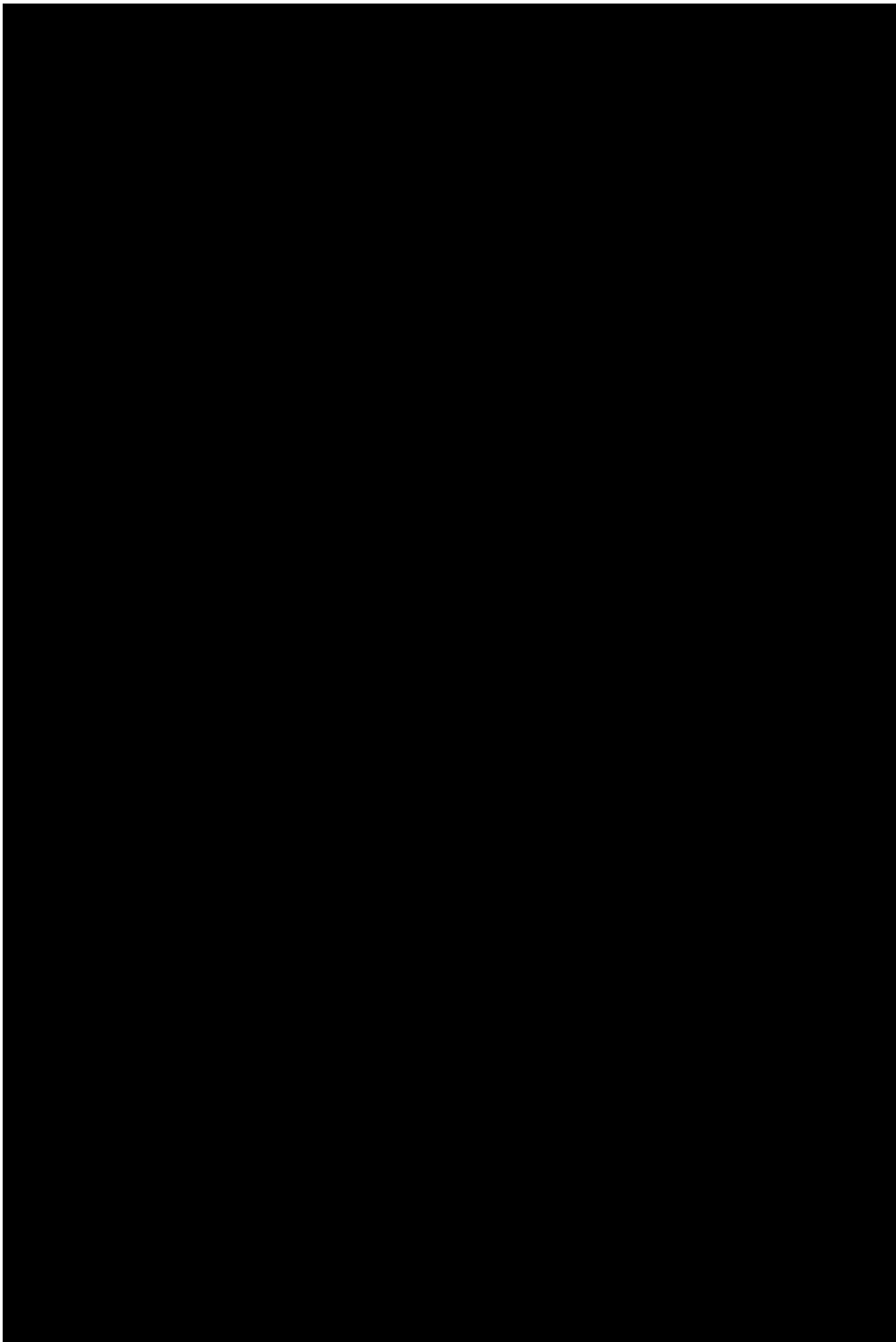
NO	TIME	TITLE	PLOT	PROPHECY
7	SEPT	Night Mares	Journey to Hogs - effort to speak to Harry while some ~~[illegible]~~ Cho on train - [illegible] arrival + see Thestral Horses - ~~up to~~ Grubbly - Plank greets - ~~no Hagrid~~ up to castle for Sorting - no Hagrid * Malfoy here? Proj U on train?	Bode [illegible] on some [illegible]
8	SEPT	Danger + Denial	Feast - Prof Umbridge introduced - her speech - D's contrasting speech -	Vol [illegible]
9	SEPT	Joyce Umbridge	Exam emphasis - McGonagall 1st - prefect conversation - promise of careers guidance to whole class - Hem + Ron given prefect bathroom keys + privileges - 1st Umbridge lesson - GP substituting Hagrid / Snape? Potions?	
10	SEPT/ OCT	Blackout	weekend - careers pamphlets - starting to get annoyed with Umbridge - Quid. practise - Umbridge skulking - Scar - Dumbledore - Snape lessons set up.	Bode [illegible] element Harry sees fury
11	OCT	[Closed Mind]	Trelawney - Umbridge meddles Snape lesson. Lights in H's hut Harry + co go ~~[illegible]~~ see - giants + general background Hagrid badly injured - Umbridge complaint that they [illegible]	Vol pl[illegible] make fr[illegible] too soon. Harry needs 'elementary [illegible] connects with [illegible] tallied. OA [illegible]
12	OCT	Offense Against The Dark Arts	Gigantic row with Umbridge re: teaching methods and Hagrid. Dumbledore/ Umbridge conv? O of P idea. Umbridge murder to Dumbledore leak to DP that D is waiting to train army? Care of M. C. 7st lesson Pinal not Um is gunning	Vol co[illegible] new[illegible] still do[illegible] Harry + 2 way [illegible]



No	Time	TITLE	PLOT	PROPHECY	Cho/Gin	DA	O&P	Snape/ Harry/ Father	Hagrid + Group
25	APRIL	James Potter's Worst Hour	Snape snarky but he wasn't ~~Harry sees Snape's worst~~ day in Pensieve - Snape won't teach any more.	Harry now at V's mercy	Ginny recipient of confidences	~~Grow Potions~~ ~~Charms~~	~~Quidditch~~ ↑ keep in view - meeting?	See PLOT	Hagrid + Group continue (unseen) H can't give up on Group
26	APRIL	Unbreakable ~~Vow~~ ~~Interlude~~ Ascendant	Hagrid sacked - misses lesson Harry sees Lupin / Sirius in fire - long discussion re: his father. 'That's what Sirius said' ~~last time~~ see Snape Fred + George expelled	Still fighting	Cho not happy		~~Quidditch~~ ~~Sirius~~ ↓ corridors etc. Grace leader to be Gryff	Sirius furious with Snape	&
27	MAY	Azkaban Breakout	Quid - F & G gone Gryff flattened - Azkaban breakout - Rita	Now like needed up fin sees H(?) P where it is, close up on name, how to get in —	Cho breaks it off				
28	JUNE	~~Exams~~ Thestral Horses	Vol breaks through horses + Neville + ginny	Vol has decided to go for it - ~~Sirius~~ breakout from Azkaban - unfortunately for him, D goes too, ~~Sirius~~ in hot pursuit - distract Muggs. draw them ~~away from~~ his - is not clear					
29	JUNE	Dept of Mysteries	Entrance - death - Love - Hall of P - no dying (?) but his name on Prophecy - ~~his~~ arrival of DEs	~~Harry~~ new vision of ? dying in H of P	DOESN'T REALISE UNTIL THERE THAT THE HALL CONTAINS PROPHECIES				
30	JUNE	Battle DEs ~~arrival S + Co~~	arrival S + Co (alerted by Snape) Harry ~~defends~~ Prop S dies						

	Time	CHAP TITLE	
23	APRIL		Harry sees Snape's worst memory in Pensieve - ~~Snape~~ won't teach any more
24	MAY		~~Harry~~ Fred + George expelled end Azkaban breakout
25	JUNE		Vol breaks through - Harry sees ~~Sirius~~ horses
26	JUNE		Hagrid sacked - Hermione ~~Harry~~ Arrival at Ministry - Invisibility cloak on Door of Emergencies (down ~~Knut~~ way in)
27	JUNE		• Death room • Love room Seen • Into Prophecy room ← Harry ~~gets~~ hears prophecy - arrival of DEs
28	JUNE		Battle DEs - ~~Sirius~~ arrival of Sirius + Co
29	JUNE		Harry runs for it with ~~prophecy~~ but S in trouble - goes back - shakes away he ~~protects~~ Sirius chooses death takes him the Deveator - Snape here -
30	JUNE		Hermione and Ron pull Harry ~~back~~ from death - now Vol, enraged. Furious goes for Harry - Ministry wizards coming — Dumbledore - Vol throws Crucibe in ~~front~~ to himself - gone
31	JUNE		Back Hogs - ~~Crop~~ from Dumbledore — fall out Feh explanations - letter - prophecy - Neville etc
32			Journey home
33			
34			
35			

What else is Vol up to?



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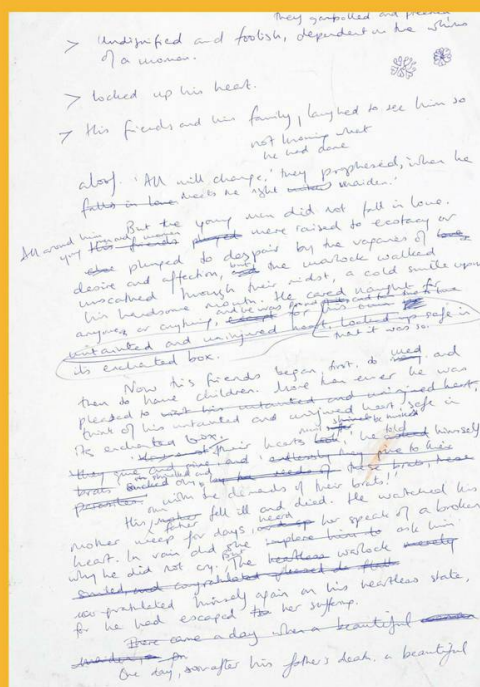
IN CONVERSATION WITH

CHRISTOPHERLYDON,*T*

HECONNECTION, WBURR

ADIO, OCTOBER 12, 1999

9 PAST, PRESENT, FUTURE



352

PAST, PRESENT, FUTURE“

THE WARLOCK'

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This
is
an
original
handwritten
draft
of
one
of
the
stories
for
The

Tales of Beedle the Bard. It is one of four wizarding fairy stories written

by
J.K.
Rowling
to
accompany
“The
Tale
of
the
Three
Brothers,”
which
Hermione
reads

aloud
to
Harry
and
Ron
in
Chapter
21
of
Harry
Potter
and
the
Deathly

Hallows. This draft outlines the plot and captures the essence of the story, but

it
was
extended
for
the
published
version.
The
tale
is
another
example
of
a

wizard attempting to use Dark Magic to protect himself from human vulnerability. In the

Harry
Potter
novels,
love
has
its
own
powerful
magic.
By
rejecting
his
heart
and

starving
it
of
love,
the
warlock's
heart
becomes
“savage”
and
leads
him
to
tragedy.

Professor
Dumbledore
notes
that
this
kind
of
Dark
Magic
would
not
be
possible
outside

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LOCK'S HAIRY HEART

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J.K.
Rowling

Maiden ~~who~~ came to condole with the warlock's mother ~~She was a most gifted~~ upon his father's death. ~~This main witch~~

The young witch was beautiful, and gifted, ~~of~~ and her family had much gold. The warlock had no heart to feel, yet he ~~imagined~~ could understand the man who married such a maid, ~~for~~ whose beauty would excite envy in other men, whose magic could ~~assist a enable a ensure a comfortable life for secure~~ the comfort of her husband, and whose gold ~~was~~ assist her husband's ambitions and whose gold would ensure his comfort. / Coldly and deliberately, he began to pay court to ~~her~~ the maid. She was both fascinated and frightened.

'You seem not to feel,' she said mordingly. ~~'Have you a heart?'~~ 'If I thought you truly had a heart...'

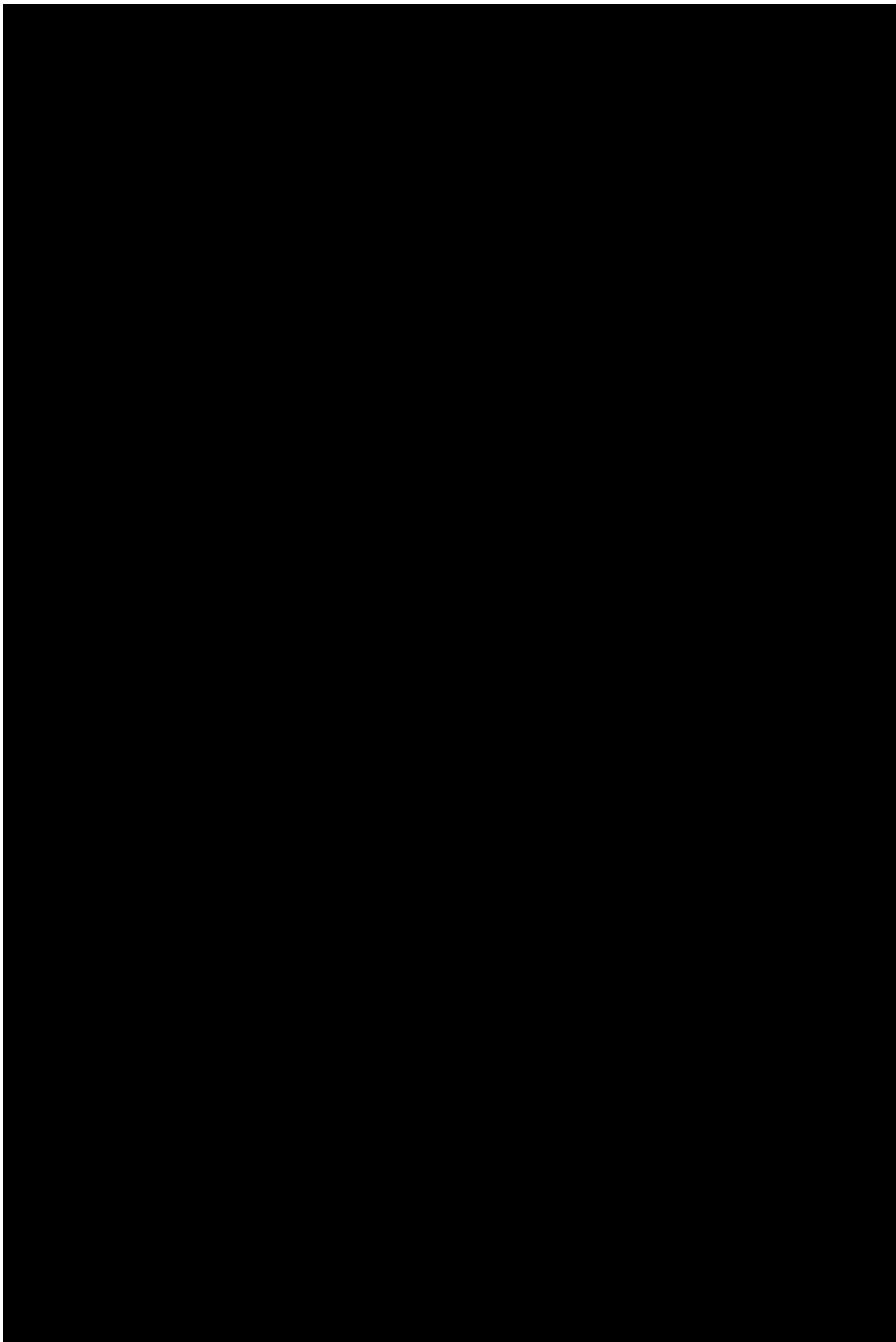
The warlock understood that a show of feeling was necessary to secure her hands, so he returned, for the first time in ~~[illegible]~~ many years, to the place where he had locked up his heart.

~~He had forgotten~~

The heart was smaller by far than he remembered, and much hairier. Nevertheless he removed it from its enchanted ~~[illegible]~~ box and replaced it within his own breast.

But the heart had grown sausage during their long estrangement. ~~It had knew desire without feeling. He approach A madness~~ ~~It beat fast within him, and through his veins there flowed hot with like poisoned wine~~ spreading and what it spread. He returned to the maid

353 PAST, PRESENT, FUTURE



'SANNOTATED

PHILOSOPHER

'SSTONE

This unique first edition of

Harry Potter and the Philosopher's Stone, with drawings and annotations by J.K. Rowling, was

sold at a charity auction in aid of English PEN and Lumos in 2013.

Forty-three
of
the
pages
have
annotations
or
illustrations,
among
them
reflections
on
and
references

to
the
Harry
Potter
series
and
films.
In
this
copy,
J.K.
Rowling
points
out

sections
of
text
she
refused
to
cut,
and
comments
on
an
anomaly
in
Chapter

4 relating to snapped wands. She also describes the circumstances of the invention of

Quidditch. On the first page, under the typeset title *Harry Potter and the Philsopher's*

Stone, the author has written the simple words, "changed my life forever." *"This wonderful*

treasure contains 21 original illustrations by the author. They include drawings of a

swaddled Harry Potter on the Dursleys' doorstep, a menacing Professor Snape, an annotated

sketch of the Hogwarts coat of arms, an Albus Dumbledore Chocolate Frog Card,

Norbert the Norwegian Ridgeback, and the man with two faces.”

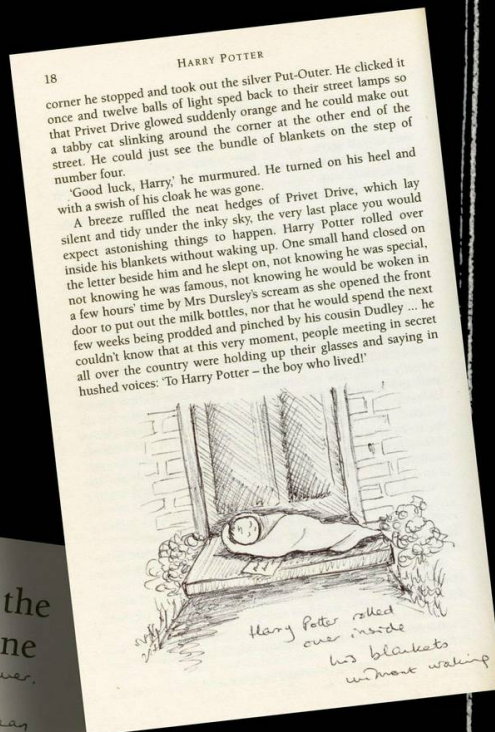
JOAN

NANORLEDGE

Curator

PAST, PR

ESENT, FUTURE



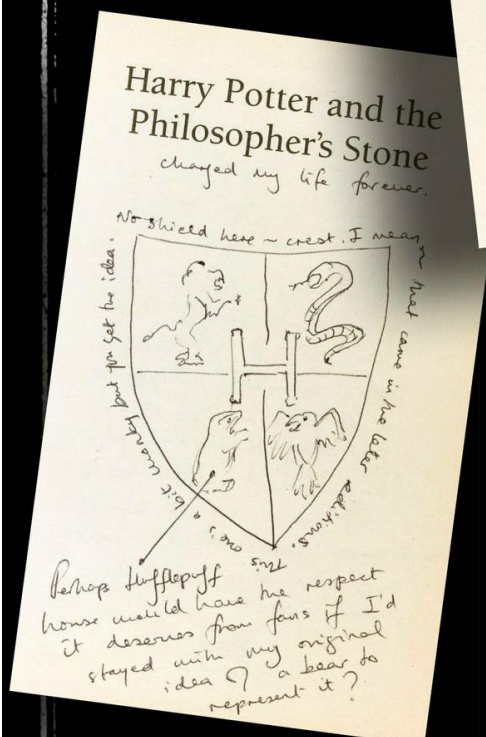
18 HARRY POTTER

corner he stopped and took out the silver Put-Outer. He clicked it once and twelve balls of light sped back to their street lamps so that Privet Drive glowed suddenly orange and he could make out a tabby cat slinking around the corner at the other end of the street. He could just see the bundle of blankets on the step of number four.

'Good luck, Harry,' he murmured. He turned on his heel and with a swish of his cloak he was gone.

A breeze ruffled the neat hedges of Privet Drive, which lay silent and tidy under the inky sky, the very last place you would expect astonishing things to happen. Harry Potter rolled over inside his blankets without waking up. One small hand closed on the letter beside him and he slept on, not knowing he was special, not knowing he was famous, not knowing he would be woken in a few hours' time by Mrs Dursley's scream as she opened the front door to put out the milk bottles, nor that he would spend the next few weeks being prodded and pinched by his cousin Dudley ... he couldn't know that at this very moment, people meeting in secret all over the country were holding up their glasses and saying in hushed voices: 'To Harry Potter – the boy who lived!'

Harry Potter rolled over inside his blankets without waking



Harry Potter and the Philosopher's Stone

changed my life forever.

No shield here ~ crest. I mean ~ that came in the later editions.

This one's a bit wonky but you get the idea.

Perhaps Hufflepuff house would have the respect it deserves from fans if I'd stayed with my original idea of a bear to represent it?

HEPHILOSOPHER'S

TONE, ILLUSTRATED

ANDANNOTATEDBYJ.

K.ROWLING(CA.2013)

Private

Owner

PAST, PRESENT, FUTURE

Professor McGonagall turned to Harry and Ron.

'Well, I still say you were lucky, but not many first years could have taken on a full-grown mountain troll. You each win Gryffindor five points. Professor Dumbledore will be informed of this. You may go.'

They hurried out of the chamber and didn't speak at all until they had climbed two floors up. It was a relief to be away from the smell of the troll, quite apart from anything else.

'We should have got more than ten points,' Ron grumbled.

'Five, you mean, once she's taken off Hermione's.'

'Good of her to get us out of trouble like that,' Ron admitted.

'Mind you, we *did* save her.'

'She might not have needed saving if we hadn't locked the thing in with her,' Harry reminded him.

They had reached the portrait of the Fat Lady.

'Pig snout,' they said and entered.

The common-room was packed and noisy. Everyone was eating the food that had been sent up. Hermione, however, stood alone by the door, waiting for them. There was a very embarrassed pause. Then, none of them looking at each other, they all said 'Thanks', and hurried off to get plates.

But from that moment on, Hermione Granger became their friend. There are some things you can't share without ending up liking each other, and knocking out a twelve-foot mountain troll is one of them.

This was the cut I refused to make — my editor wanted to lose the whole troll-fighting scene. I'm glad I resisted

grubby little package. Had that been what the thieves oking for?

Harry and Ron walked back to the castle for dinner, their pot ts weighed down with rock cakes they'd been too polite to refuse, Harry thought that none of the lessons he'd had so far had given him as much to think about as tea with Hagrid. Had Hagrid collected that package just in time? Where was it now? And did Hagrid know something about Snape that he didn't want to tell Harry?

Snape, brooding on the unfairness of life

356
PAST, PRESENT, FUTURE

357 PAST, PRESENT, FUTURE

F

ANTASTICBEA

STSANDWHERE

TO FIND THEM

This annotated

screenplay of *Fantastic Beasts and Where to Find Them* contains J.K. Rowling's additions in

her
own
handwriting.
The
screenwriting
process
is
very
different
from
writing
a
novel—it
can

be
much
more
collaborative
and
require
edits
at
almost
any
stage
in
the
process

of
filming.
The
script
must
be
technically
filmable,
and
so
the
limits
of
imagination

are potentially more restricted. Although *Fantastic Beasts* was J.K. Rowling's first screenplay, she did

not
appear
to
be
confined
by
this
new
format.
Filmmaker
David
Yates
has
talked

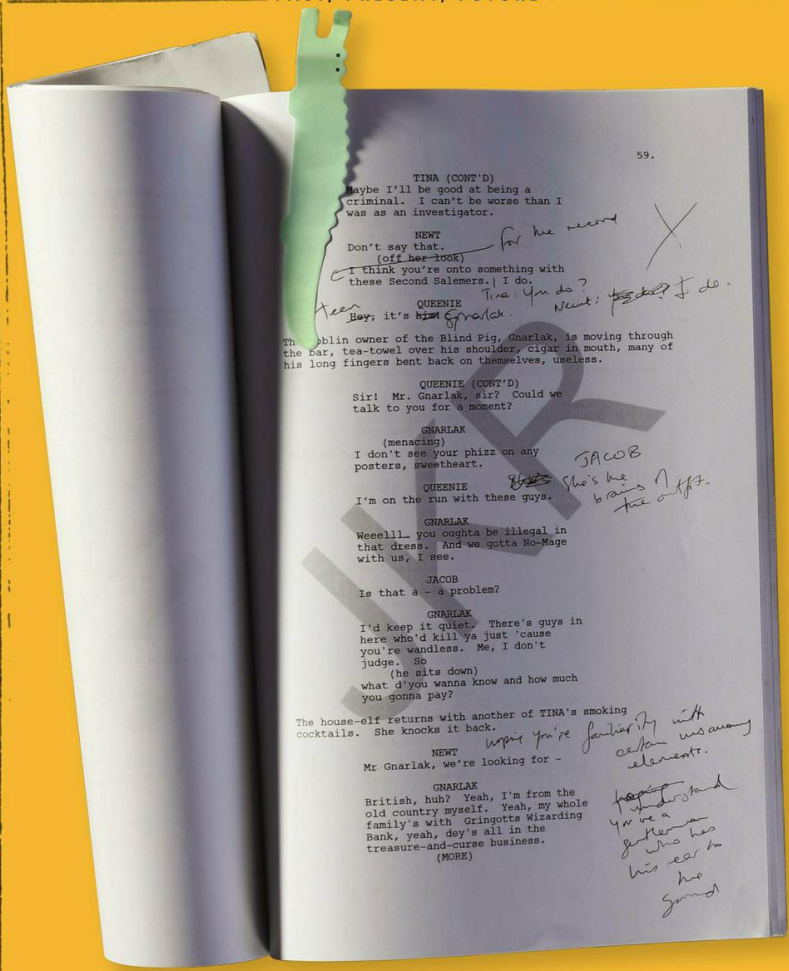
about
working
on
this
script
with
her,
describing
how
the
author
would
rewrite,
reinvent,

and
add
astonishing
detail
to
her
characters
and
world,
with
seemingly
no
limit
to

her
imagination.
This
draft
represents
the
skeleton
on
which
the
film
and
the
world

of
Newt
Scamander
were
based.
“She
has
so
much
flowing
through
her
head.”

David Yates, *on working with J.K. Rowling*



59.

TINA (CONT'D)
Maybe I'll be good at being a criminal. I can't be worse than I was as an investigator.

NEWT
Don't say that.
(off her look)
I think you're onto something with these Second Salemers. I do.

QUEENIE
Hey, it's him Gnarlak.

The goblin owner of the Blind Pig, Gnarlak, is moving through the bar, tea-towel over his shoulder, cigar in mouth, many of his long fingers bent back on themselves, useless.

QUEENIE (CONT'D)
Sir! Mr. Gnarlak, sir? Could we talk to you for a moment?

GNARLAK
(menacing)
I don't see your phizz on any posters, sweetheart.

QUEENIE
I'm on the run with these guys.

GNARLAK
Weeelll… you oughta be illegal in that dress. And we gotta No-Mage with us, I see.

JACOB
Is that a - a problem?

GNARLAK
I'd keep it quiet. There's guys in here who'd kill ya just 'cause you're wandless. Me, I don't judge. So
(he sits down)
what d'you wanna know and how much you gonna pay?

The house-elf returns with another of TINA's smoking cocktails. She knocks it back.

NEWT
Mr Gnarlak, we're looking for -

GNARLAK
British, huh? Yeah, I'm from the old country myself. Yeah, my whole family's with Gringotts Wizarding Bank, yeah, dey's all in the treasure-and-curse business.
(MORE)

358

PAST, PRESENT, FUTURE T

TYPEWRITTEN SCREEN

PLAYOF*FANTASTICB*

EASTSANDWHERETOF

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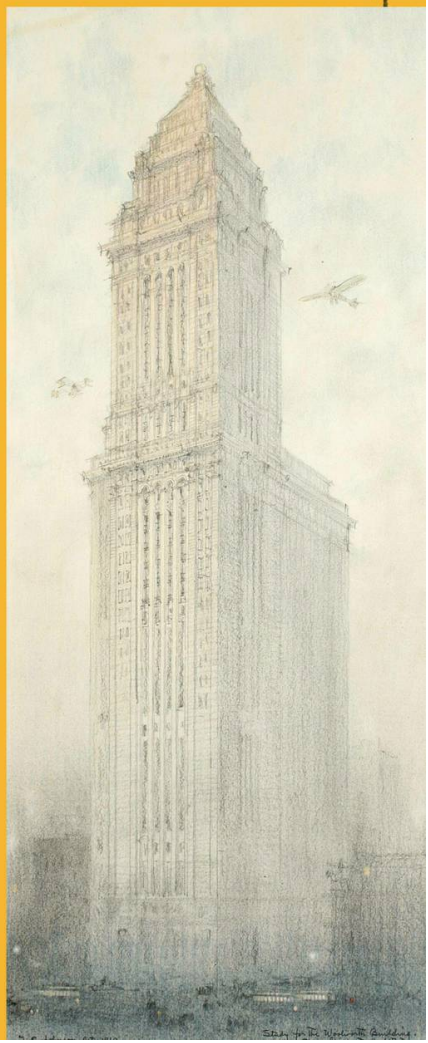
LING, WITHAUTOGRA

PHANNOTATIONS

J.K. Rowling



359 PAST, PRESENT, FUTURE T

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DQUARTERS

The Woolworth Building—the

setting
of
the
Magical
Congress
of
the
United
States
in
the
Fantastic
Beasts
movies—was

the
tallest
building
in
the
world
when
construction
was
finished
in
late
1912.
Cass

Gilbert,
the
architect,
designed
it
in
a
gothic
style
that
evokes
the
great
European

cathedrals. Gothic details can be found not only on the upper reaches of the

skyscraper
where
gargoyles
tower
over
the
gables
but
also
in
the
lobby
where
sculptures

of
fantastic
creatures
adorn
the
walls.
The
official
opening
of
the
“Cathedral
of
Commerce,”

as
it
was
later
called,
occurred
in
April
1913
when
President
Woodrow
Wilson
flipped

a
switch
from
his
White
House
office
to
activate
the
lights
in
the
Woolworth

Building.
Electric
lighting
was
relatively
new
at
the
time
and
was
seen
as
a

magical
technological
wonder.

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BUILDING
(New
York,
1910)
New-York
Historical
Society

CYRUS L.W. EIDLITZ, GARGOYLE FROM THE TIMES TOWER (NEW YORK, 1904)
New-York Historical Society

360 FANTASTICBE

ASTSOFNEWYO

R
K
For
over
a
century
fantastic
beasts
have
been
keeping
an
eye

on
New
Yorkers.
This
chimera—a
fire-breathing
monster
with
a
lion's
head—is
one
of
eight

from
the
24th
floor
observatory
of
the
Times
Tower,
the
headquarters
of
the
New

York Times. Completed in 1904, the building was located in the heart of Times

Square.
In
Fantastic
Beasts
the
Square
becomes
a
scene
of
chaos
when
an
Obscurus

unleashes its dark force over the city.

PAST, PRESEN

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361 PAST, PRESENT, FUTURE E

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If
the
adventurous
and

eccentric James Gordon Bennett Jr.—editor of the *New York Herald*, America's highest circulating newspaper

at
the
turn
of
the
20th
century
—
had
to
choose
between
bringing
an

owl,
a
toad,
or
a
cat
to
Hogwarts
he
would
have
surely
selected
the

first.
Bennett
was
so
obsessed
with
owls
that
he
allegedly
kept
live
ones
in

his
office
and
planned
his
own
mausoleum
in
the
shape
of
an
owl.
In

1893
he
commissioned
architects
McKim,
Mead
&
White
to
design
a
new
headquarters
in

the
style
of
a
15th
century
Venetian
palazzo.
Bennett
specified
that
the
roof
ledge

be
decorated
with
four-foot
bronze
owls,
symbols
of
the
wisdom
of
the
written
word.

The
owls
were
even
fitted
with
electric
green
glass
eyes
that
eerily
glowed
with

the
toll
of
the
building's
clocks.
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ROTHERSCO.,PHOTO

GRAPH OF THE *NEW YOR*

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1921)
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Historical
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Based
on
an
original
new
story

by
J.K.
Rowling,
Jack
Thorne,
and
John
Tiffany,
Harry
Potter
and
the
Cursed
Child

is
a
play
by
Jack
Thorne,
produced
by
Sonia
Friedman
Productions,
Colin
Callender,
and

Harry
Potter
Theatrical
Productions.
It
had
its
official
premiere
at
the
Palace
Theatre,
London,

on
July
30,
2016,
and
opened
on
Broadway
in
spring
2018
at
the
fully

renovated Lyric Theatre on 43rd Street. In addition to receiving the 2017 Olivier Award

for
Best
New
Play
and
the
2018
Tony®
Award
for
Best
Play,
set
designer

Christine Jones was honored with both the Olivier Award for Best Set Design and

the Tony Award for Best Scenic Design of a Play for her work on

the
production.
This
model
for
the
Broadway
production
shows
an
evocative
and
flexible
set

design,
which
is
integral
to
the
theatrical
magic
that
takes
place
onstage.
Models
such

as
this
one
help
the
creative
team
to
work
out
the
crucial
detail
of

staging
a
play—ultimately
making
Harry
Potter's
world
come
alive
before
the
audience's
eyes.
In

New York, designers Christine Jones and Brett J. Banakis had the privilege of not

only
building
Cursed
Child's
world
on
stage,
but
also
the
opportunity
to
redesign
the

entire
Lyric
Theatre,
taking
inspiration
from
the
theater's
original
architecture
as
well
as
the

Palace Theatre in London and elements of the set design itself, creating an entirely

immersive
experience
from
the
moment
the
audience
steps
through
the
doors.
P
A
S
T
,

PRESENT, FUTURE

“This set model designed by Christine Jones and Brett J. Banakis includes

steel arches reminiscent of familiar London train stations. The versatile set walls have

rich wooden paneling and a beautiful round clock in the center. This design

is
rich
in
symbolism
and
Harry
Potter
heritage.”
J
O
A
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N
A

NORLEDGE

Curator

CHRISTI

NEJONESPRESENTIN

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MODEL TO THE ORIGIN

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DURING REHEARSALS

PAST, PRESENT, FUTURE

364
MODELDESIGNEDBY

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AMRICK, AMELIACOO

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NEDBYCHRISTINEJO

NESANDBRETTJ.BAN

AKIS, PROJECTDIRE

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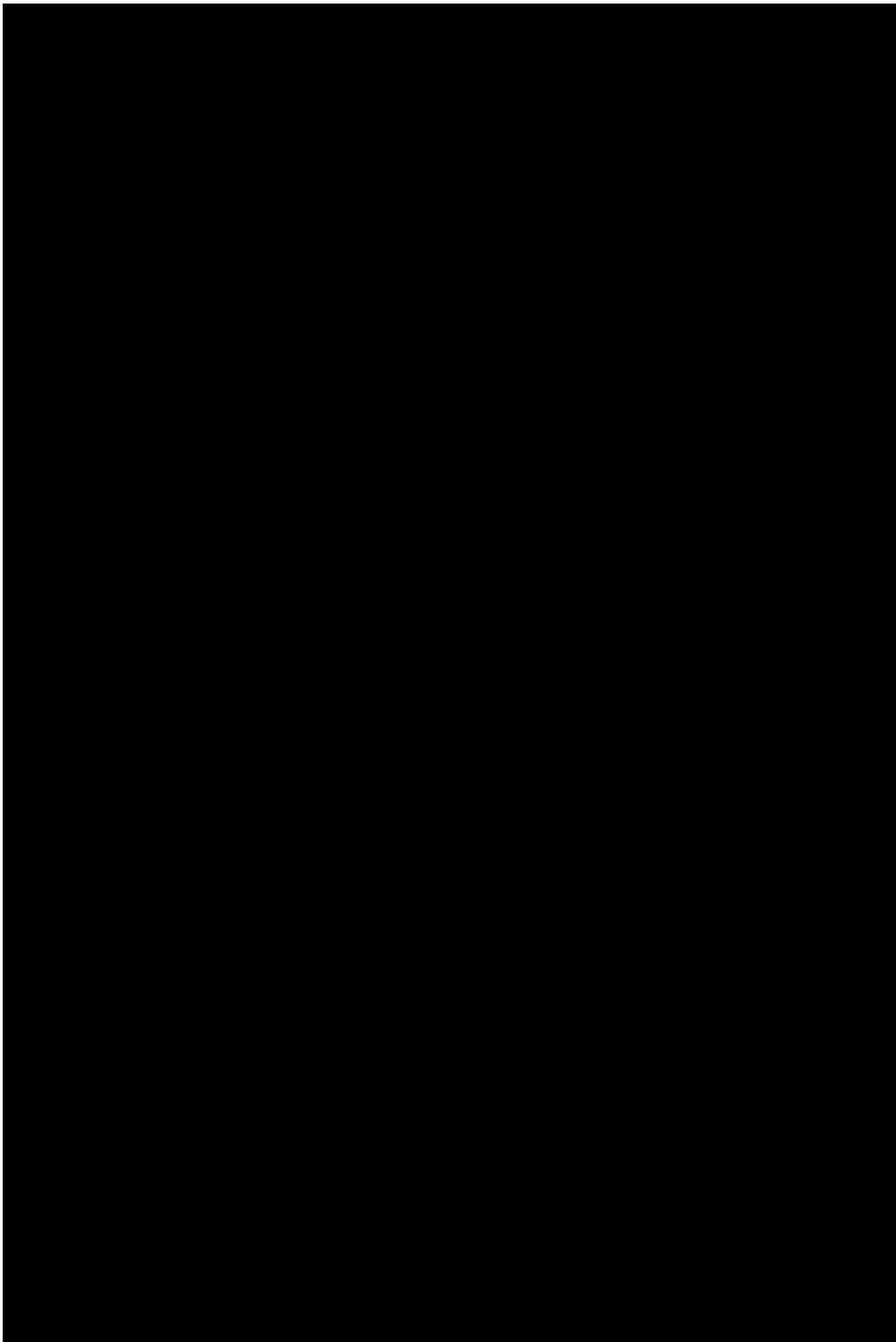
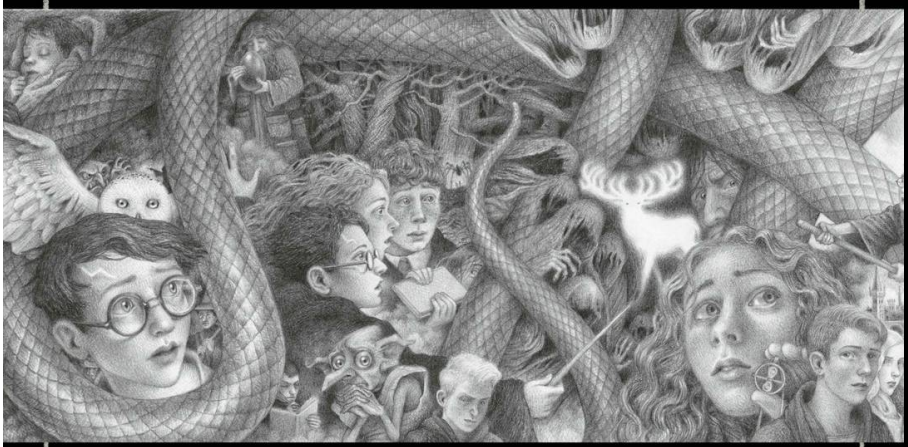
NEPAST,PRESENT,FUTURE





365

20 YEARS

For
the
20th
anniversary
of
the
publication
of

Potter
and

the Sorcerer's Stone in the United States, Scholastic commissioned Brian Selznick—author and illustrator of

Caldecott Medal–winning *The Invention of Hugo Cabret*—to reimagine the cover art for the entire

Harry Potter series. Selznick designed the seven covers as a single image that tells

the
story
of
the
Boy
Who
Lived
from
his
arrival
on
Privet
Drive
to

the Battle of Hogwarts. The dynamic cover art is packed with details including the

menacing dementors surrounding Harry's

COVERART FOR T

HEHARRYPOTTERSER

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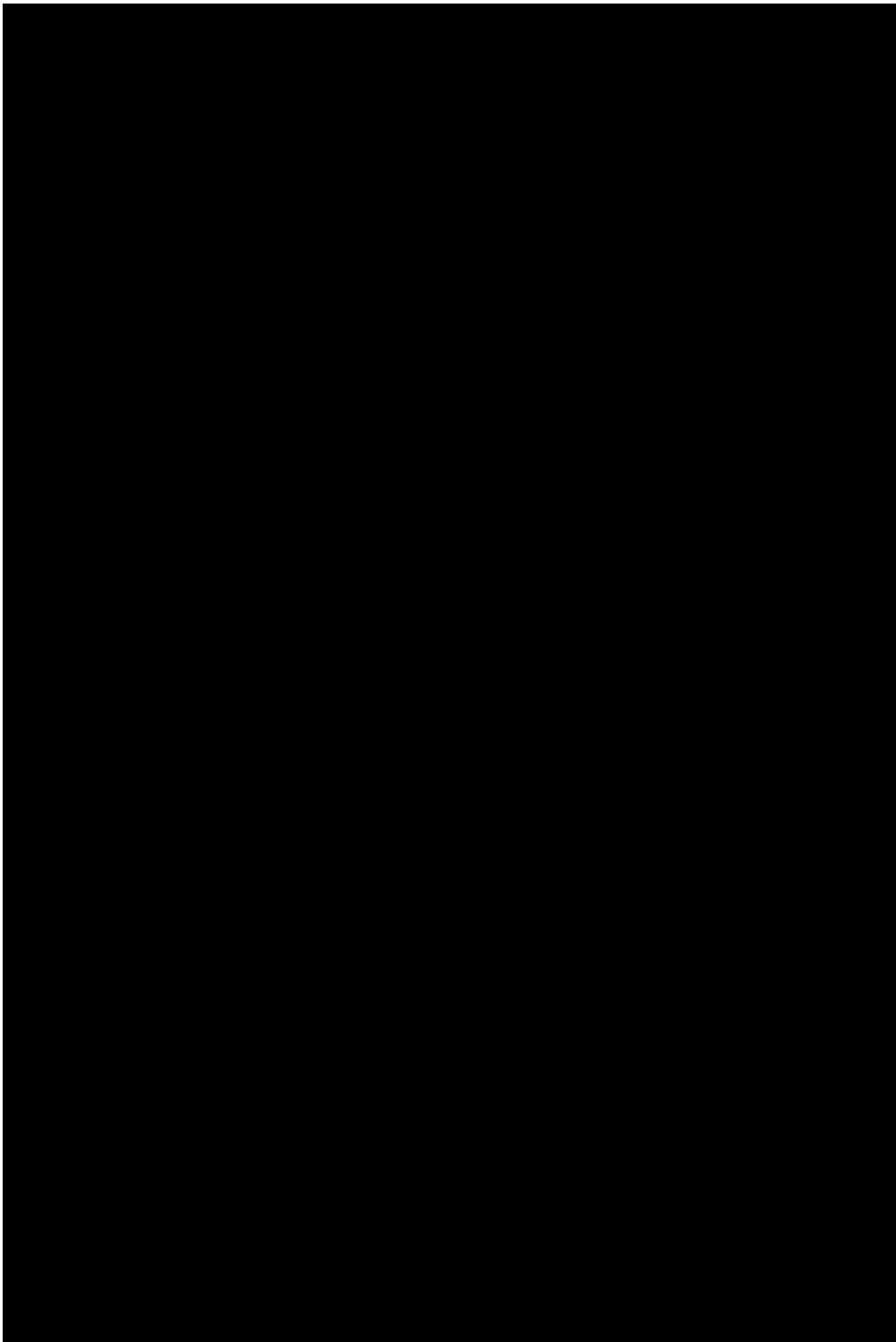
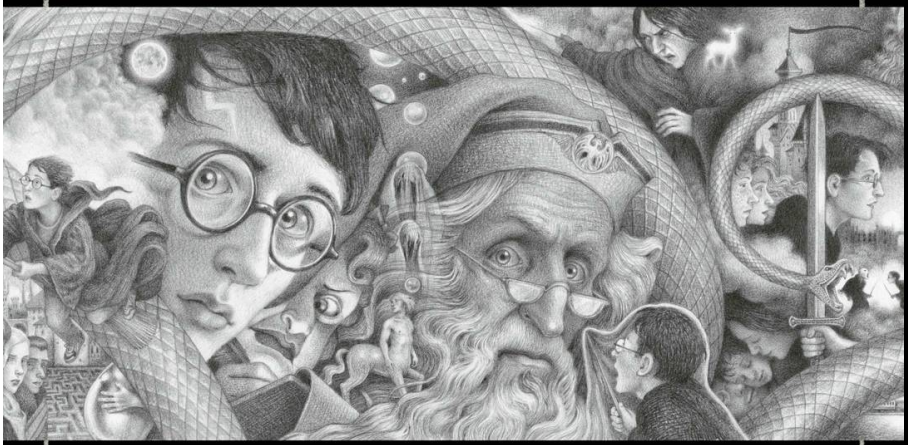
CK (2018)

Brian Selznick

PAST, PRES

ENT,FUTURE





366 Patronus; magical creatures like Hedwig, Aragog, and a centaur; dramatic locations such as

the
Maze
in
the
Triwizard
Tournament;
charmed
objects
including
Hermione's
Time-Turner
and
Harry's
Invisibility

Cloak;
and
the
Hogwarts
Express
with
a
new
generation
of
wizards
on
board.
C

OVERARTFORTHEHAR

RYPOTTERSERIESBY

BRIANSELZNICK(20

18)

Brian Selznick

PAST, PRESENT, FUT

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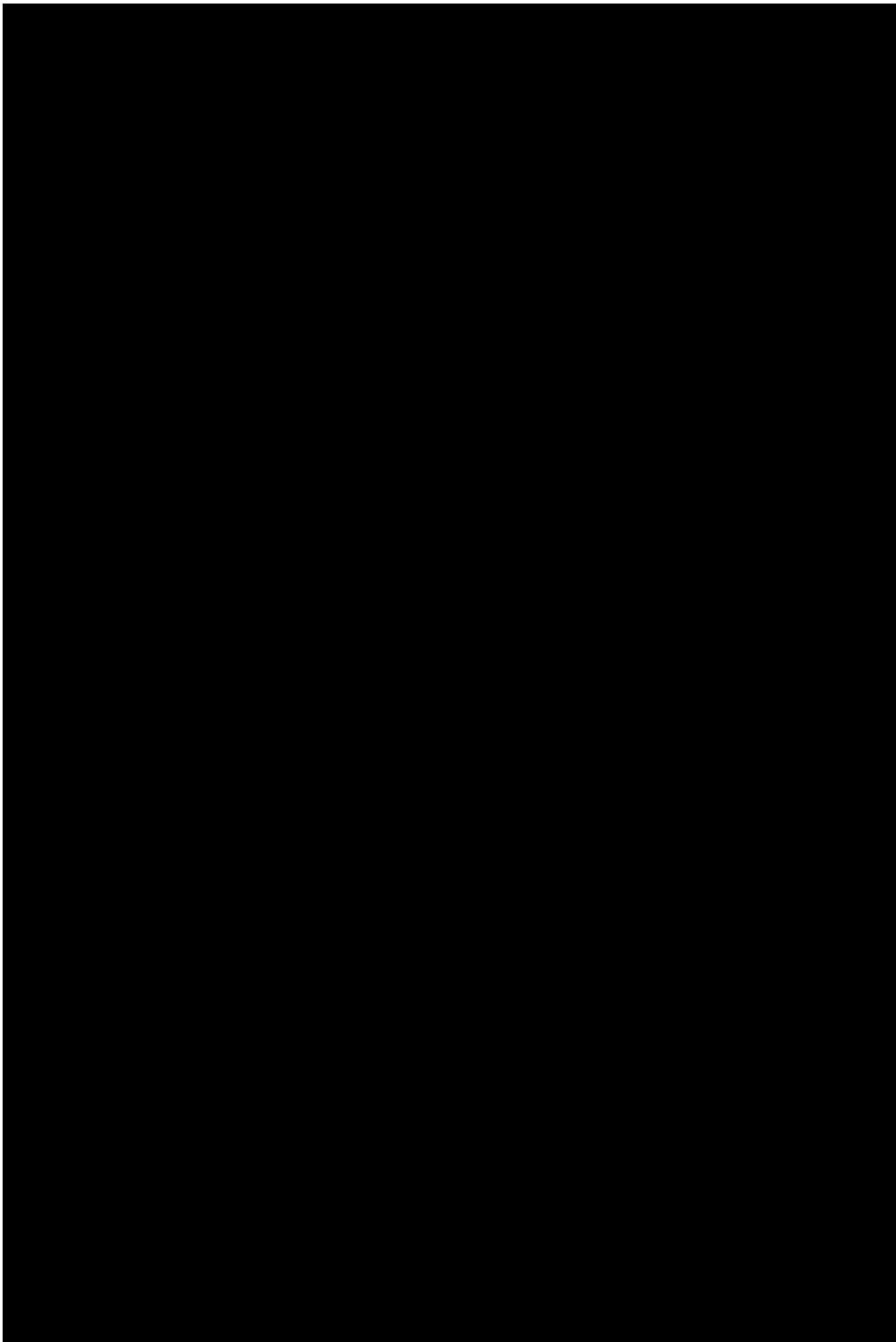

INDEX

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F
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X
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I
B
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S

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I
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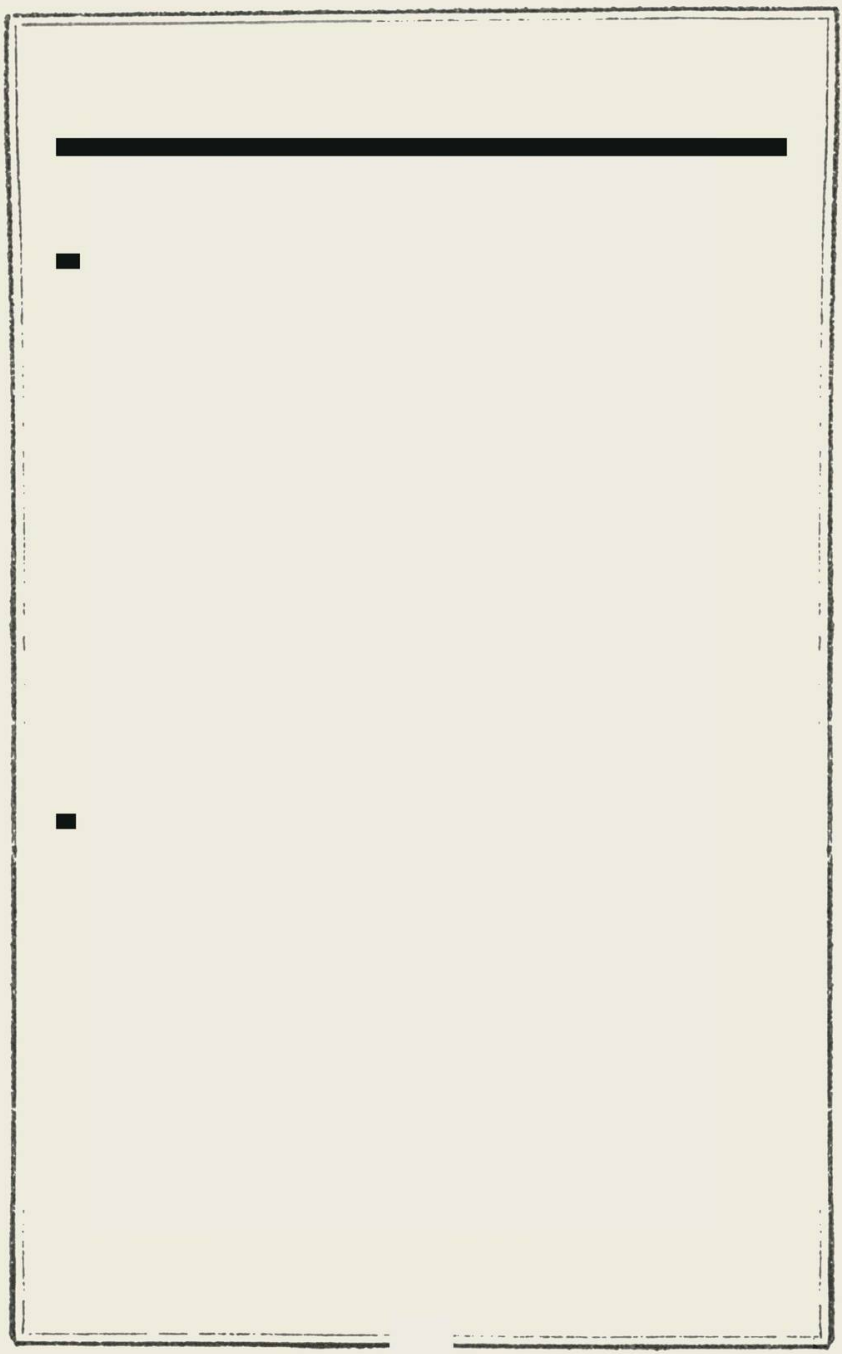
S



INDEX OF EXHIBITS

B
I
T
S
A
Abracadabra
charm

170-171
Album
für
Teppichgärtnerei
und

Gruppenbepflanzung
(Möller)

139-140
The
Alchemist
engraving
(Galle)

94
Amulet
scrolls

267-268

Animalia nova (von Spix)

304 Apothecary jars

63-64 Apothecary sign

68-69

Aragog

305-306
Astrolabe

185-186
Astronomical Miscellany, An

183
B
Basilisks

256-260
Bezoar
stone

79
Book
of
King
Solomon
Called
The
Key
of
Knowledge,

The

155-156
Book
of
the
Seven
Climes
(al-Irâqî)

85-86
Brief
Description
of

the
Nature
of
the
Basilisk,
or
Cockatrice,
A
(Salgado)

259-260
Broomstick
belonging
to

Olga
Hunt

157-158
Buckbeak
the
hippogriff
309-

310

369

C

Cat,
in
Historiae
animalium
(Gessner)

301-302

Catalogus
Plantarum
Flore

125

Cauldron, exploded

61-62
Centaury

114-116
Charm to turn someone into a lion,

a
python,
or
an
eagle

172-173
Compleat
History
of
Druggs,
A
(Pomet)

76-78
Crystal
balls

219-222
Cr
ystal
Gazing
and
Clairvoyance
(Melville)

217-218
Culpeper's

English Physician; and Complete Herbal (Culpeper)

109-110

Curious Herbal, A (Blackwell)

120-121

D
De laniis et phitonicis mulieribus

.

.

.

tractatus pulcher rimus
(Molitor)

65-66
Diagon
Alley

145-148
Die
Emeis
(Geiler)

241-242
Discours
d'Ambroise
Paré,
Conseillier

et
Premier
Chirurgien
du
Roy.
Asçavoir,
de
la
mumie,
de
la
licorne,
des
venins,

et
de
la
peste
(Paré)

313-314
Discourse
of
Witchcraft
as
it
was
Acted

in
the
Family
of
Mr.
Edward
Fairfax
of
Fuystone,
A

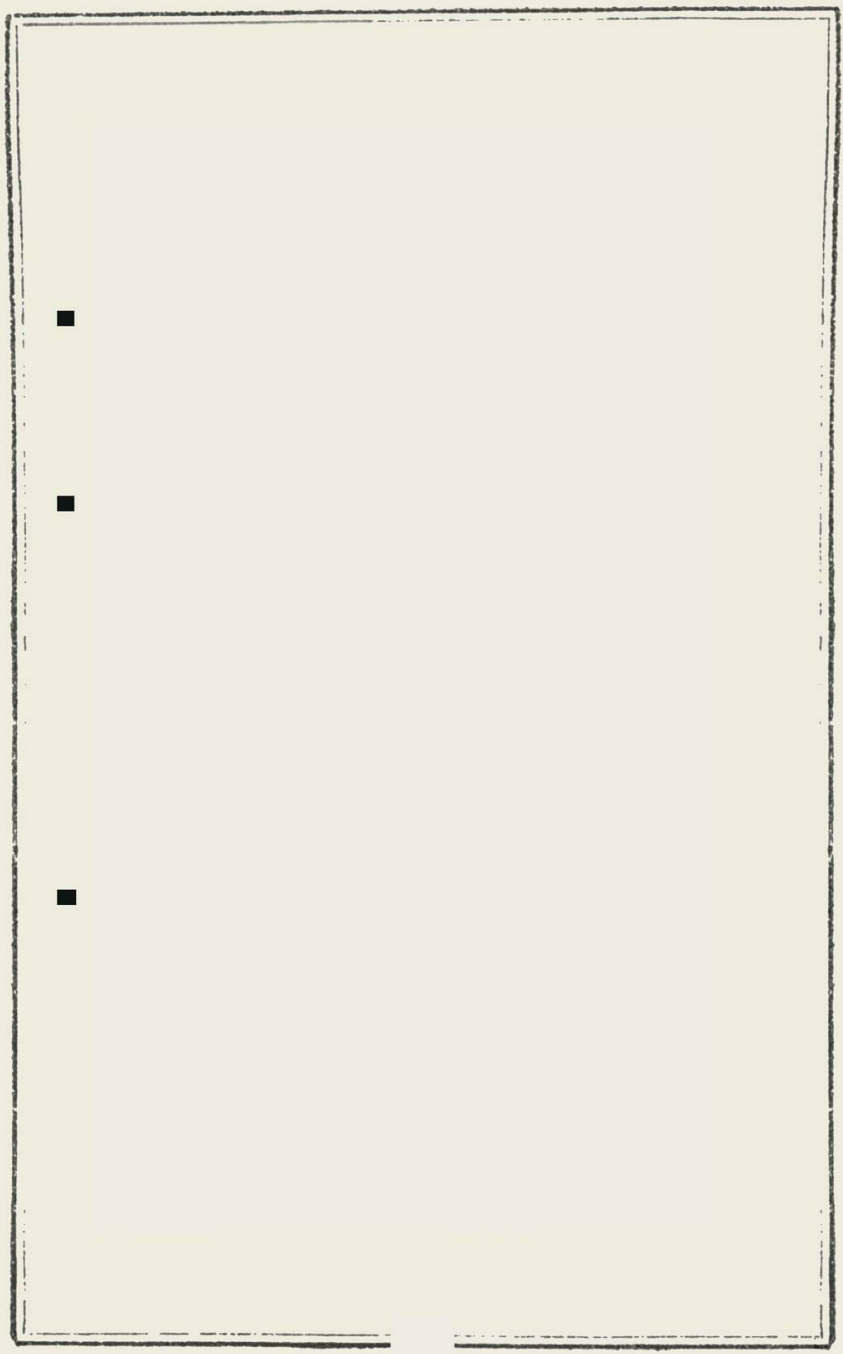
163-164
Doll,
fortune-telling

228-229
Dragons

294-296
Dragon
eggs

296
Du
Cao
128-

129



370
Dumbledore, Professor Albus

48-50
,

237-238
Dunhuang Star Atlas

181-182

Dursleys

38-39
E
Ethiopian
magical
recipe
book

269-271
F
Fantastic
Beasts

and Where to Find Them (film)

357-358
Fantastic Beasts and Where to Find

Them (Lomenech Gill)

341-343 Filch, Argus

153-154 Flamel, Nicolas

87-91 Fluffy

97-100
G
Game
book

337-340
Gardening
implements

111-113
Gargoyle
sculpture

360
Globe,
celestial

187-188
Gnomes

139-142
GrandPré,
Mary

147
,

151

,

254-255

,

263

,

288

,

346-347

Granger,

Hermione

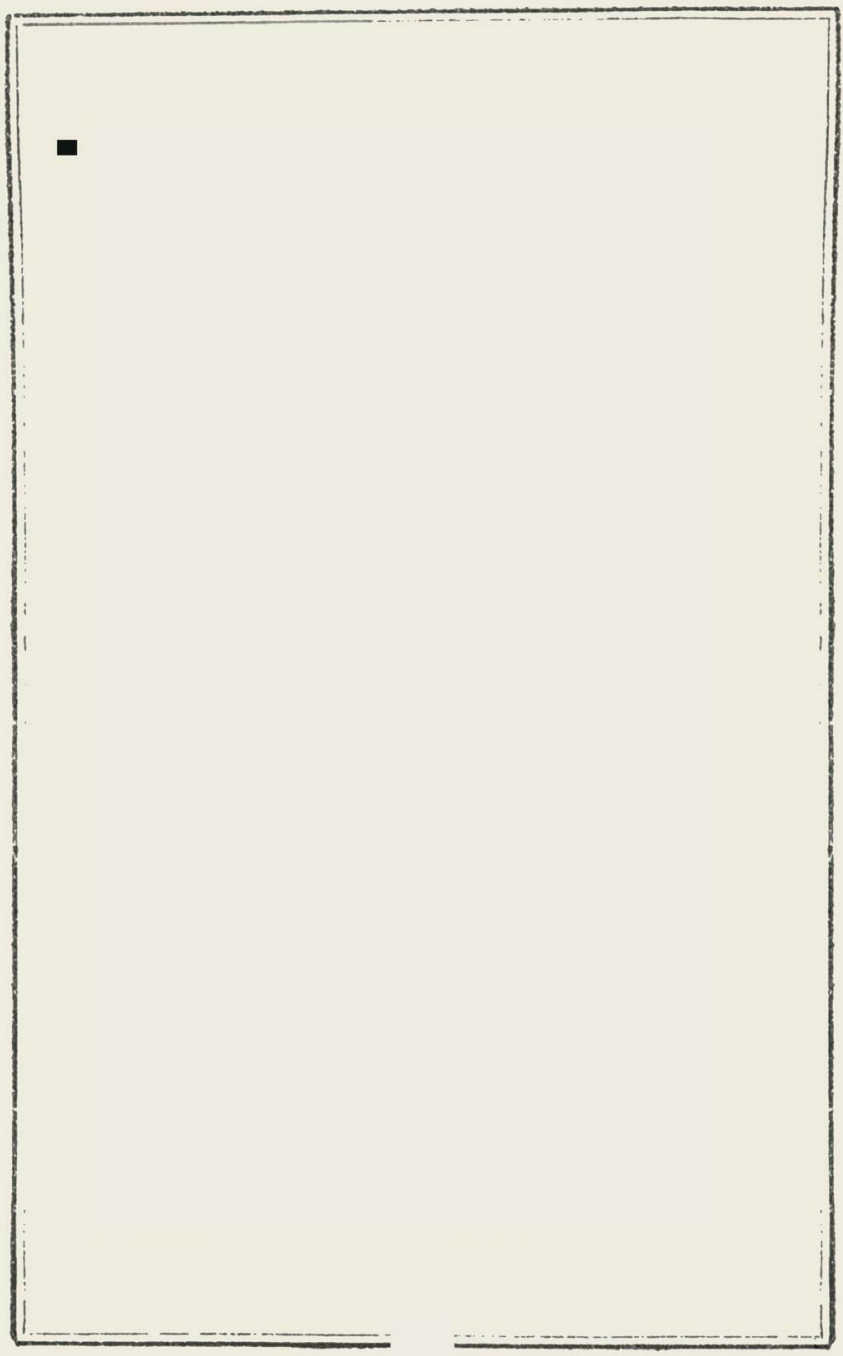
73
-

75
,

97-98
Graphorn

341
Gringotts
bank

278-279
,
291-
293



371
H
Hagrid, Rubeus

145-147
,

237-238
,

274-275
,

278-279
Harry Potter and the Chamber of Secrets

256-257
,

332-336
Harry

Potter and the Cursed Child

362-364

Harry Potter and the Deathly Hallows

254-255
,

291-293
Harry Potter and the Half-Blood Prince

73-75
Harry Potter

and
the
Order
of
the
Phoenix

346-351
Harry
Potter
and
the
Philosopher's/Sorcerer's
Stone

33-35,

36-37

,

40-42

,

43-45

,

97-103

,

145-148
,
159-160
,
237-238,
249-253
,
278-285
,

354-356
Harry Potter and the Prisoner of Azkaban

309-310
Herb grinder

72
Herball or Generall historie of plantes, The (Gerard)

122-123
Herbals

109-110

,

114-116

,

117-131
Hercules and Cerberus (Sadeler)

95
Hippogriffs

309-312
Histoire Générale des Drogues, Traitant des Plantes, des Animaux et des Minéraux
(Pomet)

318
Historia animalium

257-258
Historiæ animalium (Gessner)

301-302
Historie of Foure-Footed

Beastes, The (Topsell)

261-262

History of the Lancashire Witches, The

165-166

Hogwarts

grounds

46-47
Hogwarts
greenhouse

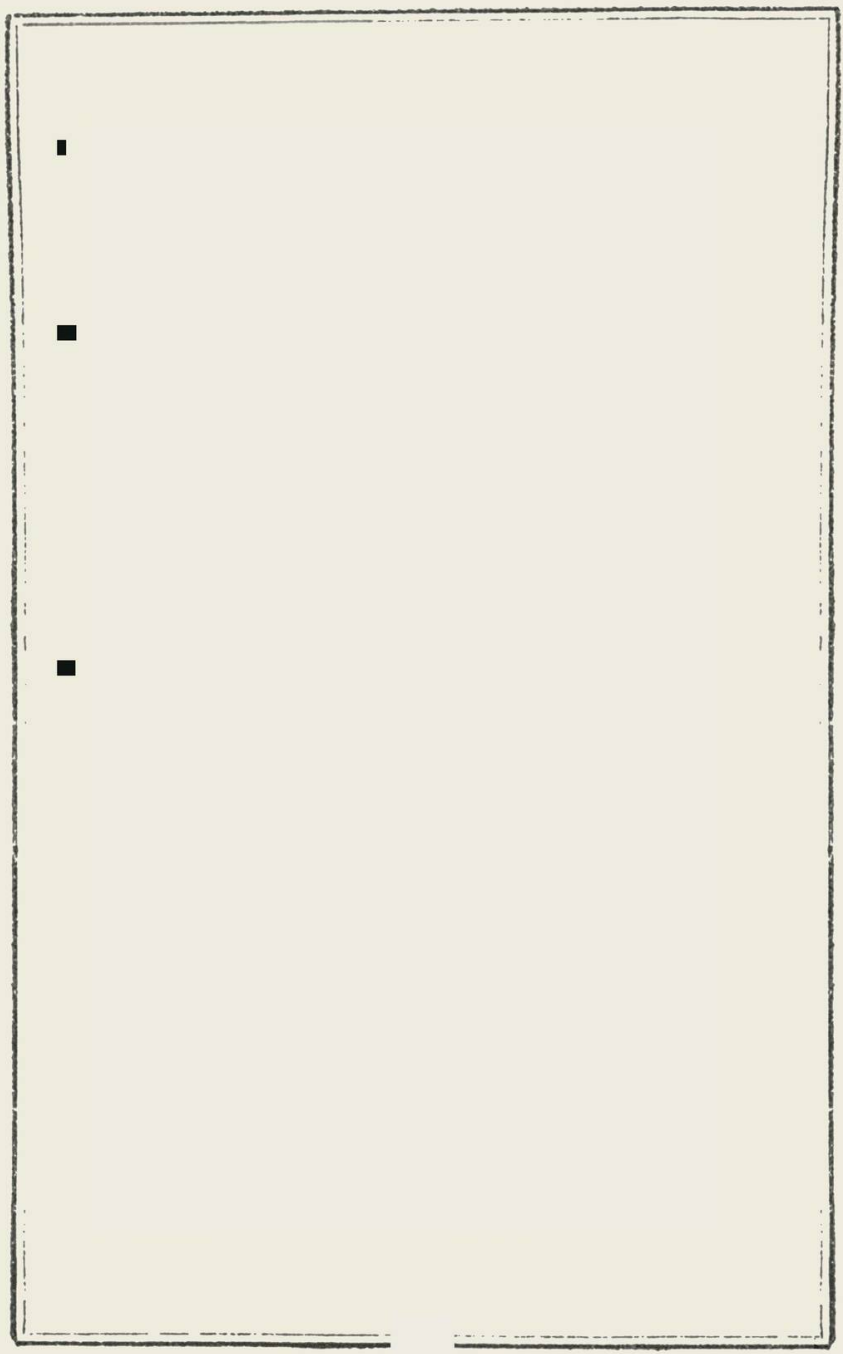
106-107
Hogwarts
subjects
and
teachers

178-180
Hortus

Eystettensis
(Besler)

126-127
How
to
Read
the
Future
with
Tea
Leaves
233-

234



372
I
Illustrated
Herbal
(Cadamosto)

134-135
K
Kappa

264-266
Kay,
Jim

30-32
,
43-45
,
48-52
,
58-60
,
64
,

99
,
106-107
,
138,
142
,
148
,

159-162

,

203-204

,

239-240

,

256

,

274-275

,

286,

296

,

305-306

,

309-310

,

321-322

Kitâb Mawâdd Al-‘Ilâj

136-137

L

Leonardo da Vinci's notebook

193-194

Levine, Arthur

40-42
L'Histoire et description du Phoenix (de la Garde)

325-326
Liber medicinalis

170-171
Locupletissimi rerum naturalium thesauri accurata descriptio, et inconibus artificiosissimis expressio, per universam

physices historiam (Seba)

247-248
Lomenech Gill, Olivia

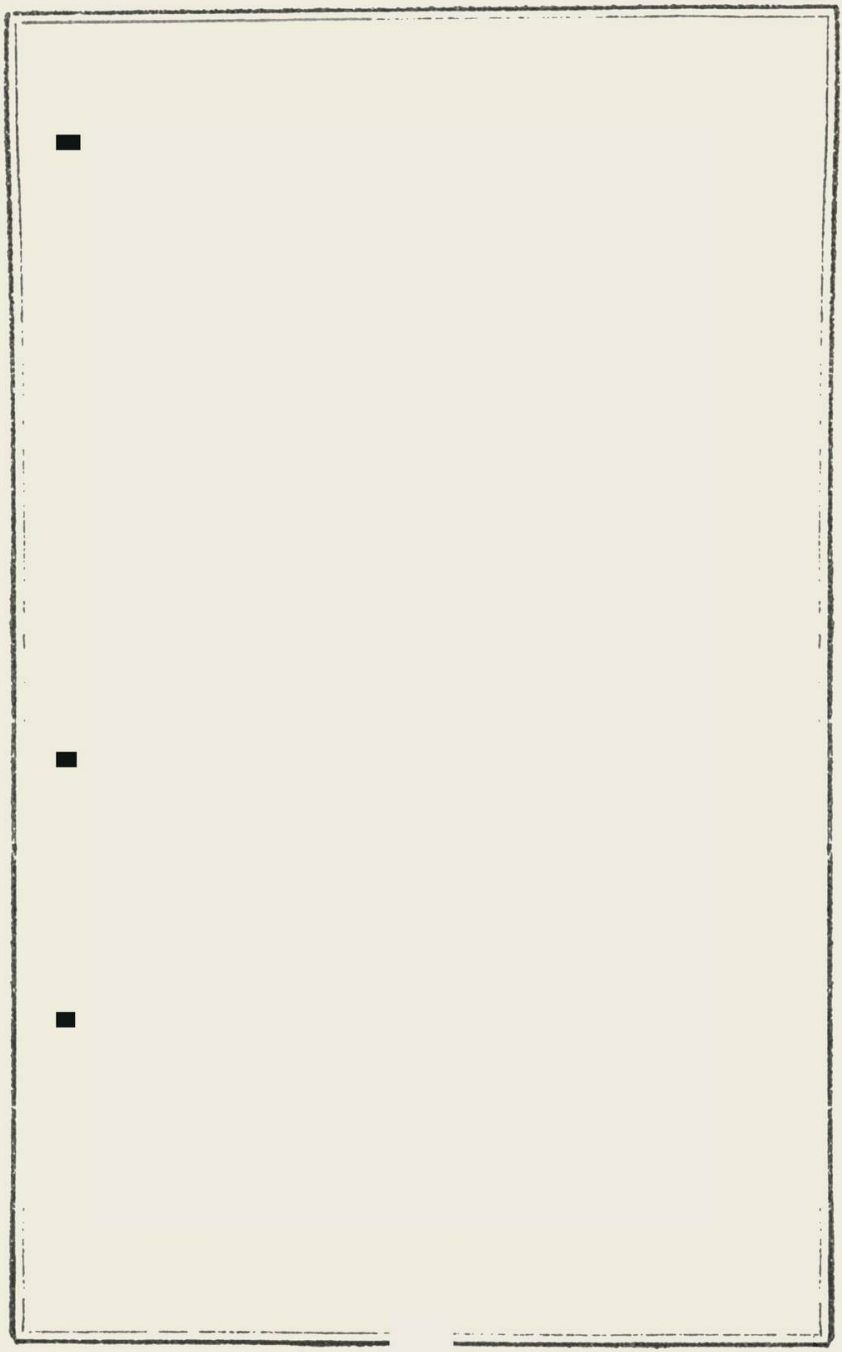
341-343
Longbottom, Neville

97-98

Love
charm

174-175
Lupin,
Professor
Remus
239-

240



373

M

Magic of Jewels & Charms, The (Kunz)

220

Majma' al-Ghara'ib “Collection

of
Rarities”

327-328
Malfoy,
Draco

161-162
Mandrakes

133-138
McGonagall,
Professor
Minerva

51-52

,

237-238
Merman
specimen

331
Mermen
and
mermaids

329-340

Metamorphosis Insectorum Surinamensium (Merian)

307-308 Mirror, wooden witch's

209-210 Mortar and pestle

70-71
Mundus Subter raneus (Kircher)

276-277
N
Narwhal tusk

315-316
Nearly

Headless
Nick

289
New
York
Herald
Building

361
O
Old
Egyptian
Fortune-Teller's

Last Legacy, The

227-228
On the Properties of Animals (Philes)

319-320
Oracle

bones

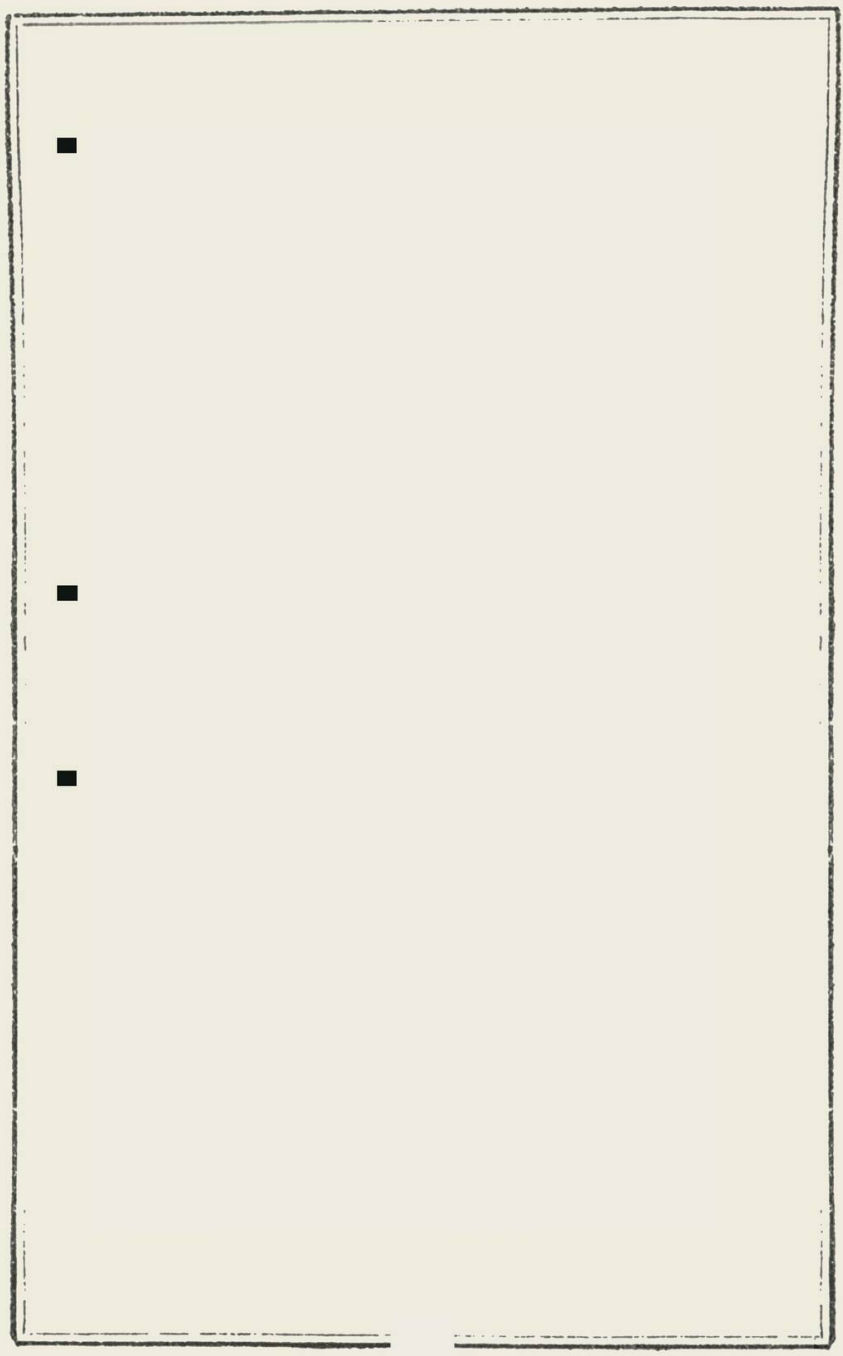
205-206
Orlando Furioso
(Ariosto)

311-312
Orrery

189-190
Ortus Sanitatis
(Meydenbach)

67
Owls
297-

300



3
74
P
Palmistry
hand

225-226
Peeves
the
Poltergeist

290
Phoenixes

321-326
Platform
Nine
and
Three-Quarters

43-44
Poissons,
Écrevisses
et
Crabes
(Renard)

329-330

Potion bottles

64

Potter, Harry

33-35

,

38-39

,

43-45

,

73-75

,

97-98

,

101-103,

147

,

161-162

,

237-238

,

256

,

278-279

Q

Quirrell, Professor

Quirinus

101-103

R

Reader's report on *Harry Potter and the Philosopher's Stone*

36-37

Reading
the
Hands,
in
a
Fortune-telling
Manuscript

223-224
Restricted
Section

263
Ring

captioned
“May
something
never
happen
as
long
as
this
remains
buried”

169
Ripley

Scroll

80-81
Rowling,
J.K.

33-35
,

38-39
,

46-47
,

53-54
,
73-75
,
97-98,
101-103
,
108
,

145-146
,
149-150
,
152
,
153-154
,
178-180,

237-238

,

249-253

,

278-285

,

289-290

,

291-293

,

332-336

,

346

-

351

,

352-353

,

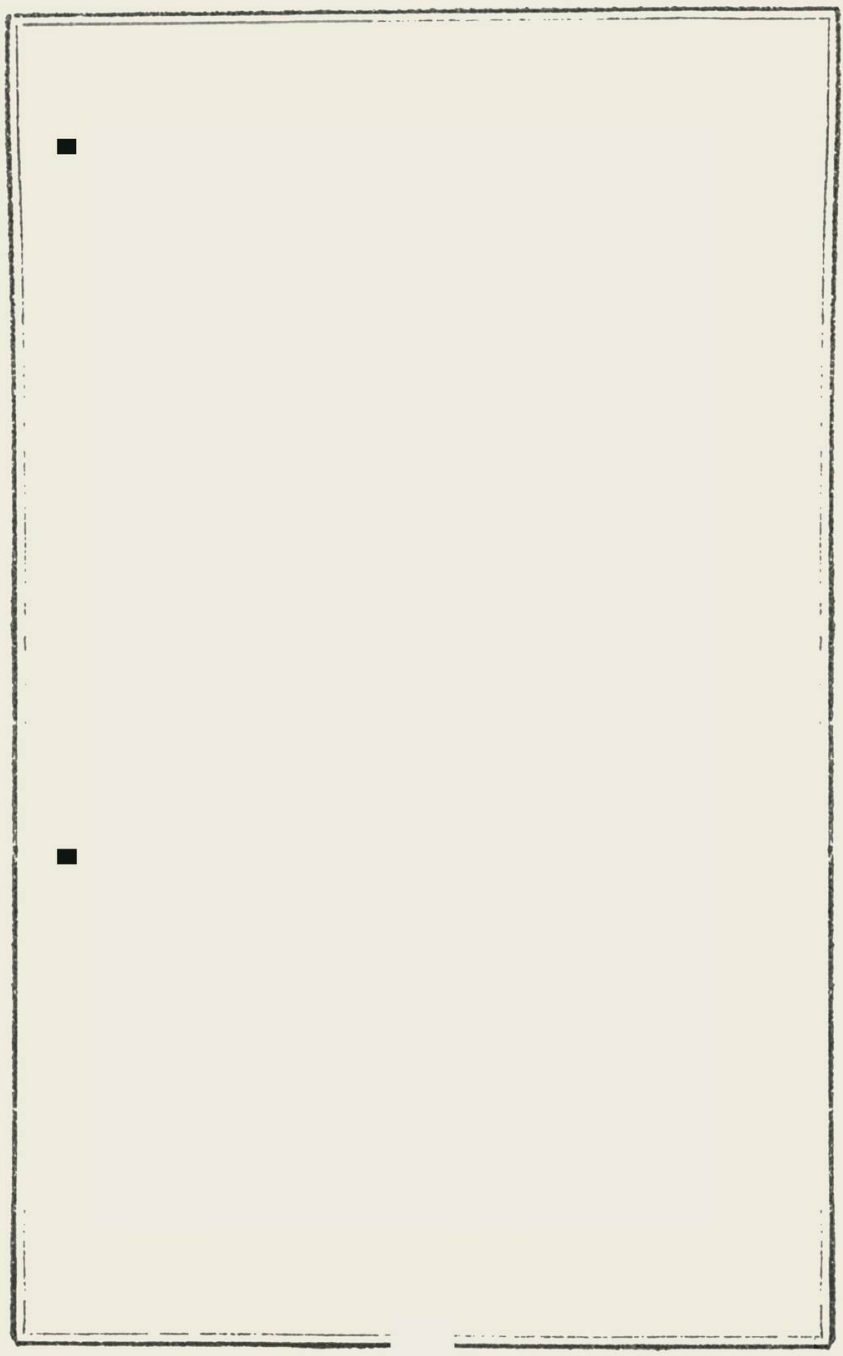
354-356

,

357-358

Runes

55



375
S
Seafarer's
Navigation
Notebook

198-200
Selznick,
Brian

365-366
Serpent
staff

244
Serpentum et Draconum (Aldrovandi)

294-295
Simurgh, an Iranian Thunderbird

327-328
Snake

charmer
in
a
bestiary

245-246
Snakeroot

117-119
Snallygaster

342-343
Snape,
Professor

Severus

58-60
Snowy Owl
(Audubon)

297-298
Sorting Hat

149-152
Sphinx

261-262
Spiders

305-308
Splendor Solis

83-84
Sprout, Professor Pomona

108
T

Tabulæ Rudolphinæ (Kepler)

191-192

Tales of Beedle the Bard, The

53-54

,

352-353
Tarot
cards

211-213
Tea
cup,
fortune-telling

230-231
Tea
Cup
Reading:

How to Tell Fortunes by Tea Leaves (A Highland Seer)

232 *Temple of*

Flora, The (Thornton)

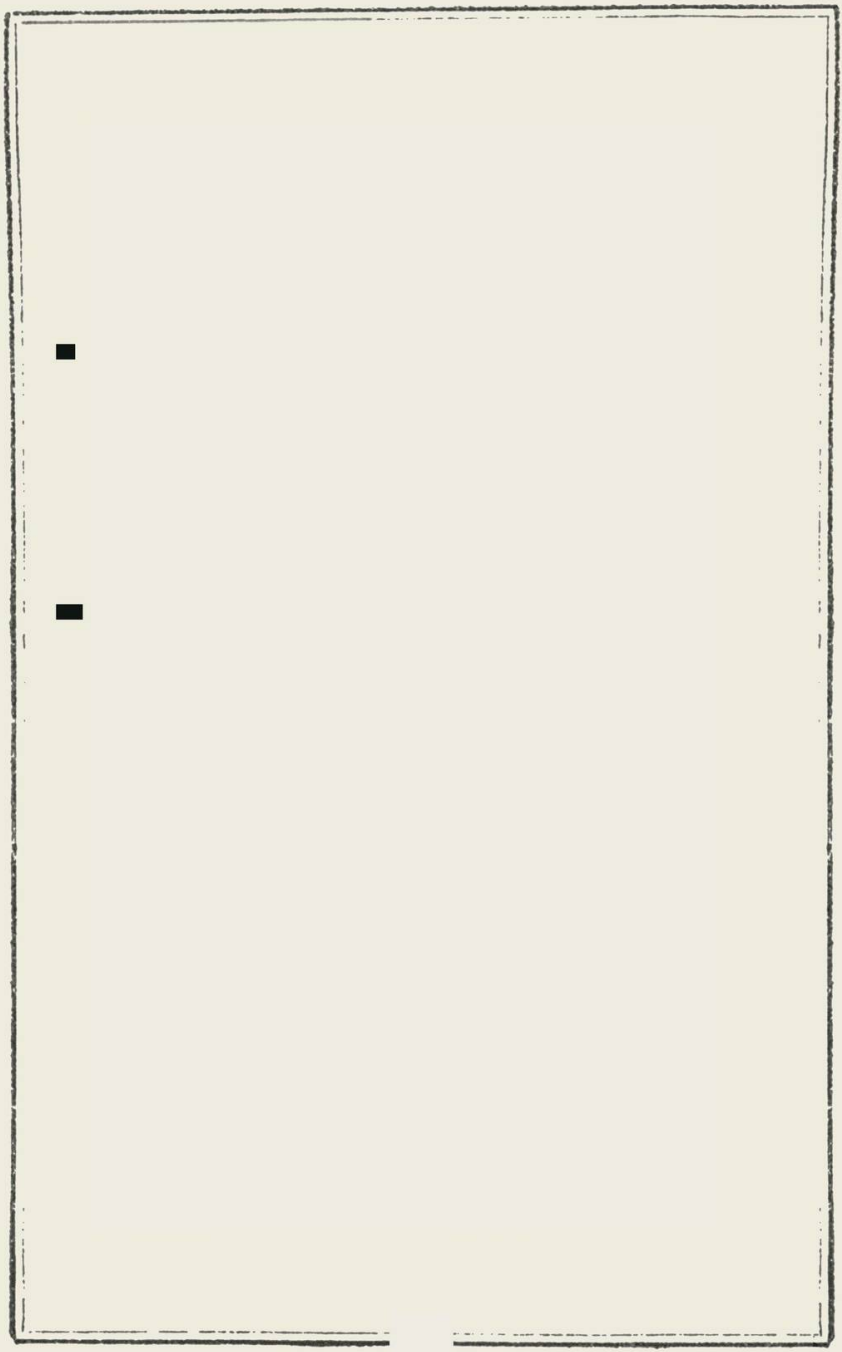
130-131
Thai divination manual (*phrommachat*)

214-216
Thomas, Dean (formerly

“Gary”)

97-98
Toad
303-

304



376
Tombstone (of Nicolas Flamel)

90
Tonegawa Zushi (Sôtan)

264-266
Trelawney, Professor

Sybill

203-204
Trolls

286-288
U
Unicorns

68-69
,

313-314
,

317-320
Uraltes Chymisches Werck
(Eleazaris)

92
Urania's Mir ror; or a View

of
the
Heavens

195-197
W
Wand
shaped
like
a
snake

243
Weasley,

Ron

73-75
,

97-98
Werewolf

241-242
Winged
keys

159-160
Wonder

of
the
Invisible
World,
The
(Mather)

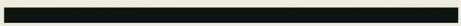
167-168
Wonders!!!
Past,
Present,
and
to
come;

being
the
strange
prophecies
and
uncommon
predictions
of
the
famous
Mother
Shipton

207-208

Woolworth Building pencil study (Gillbert)

359



377

ABOUTJ.K.RO

W
L
I
N
G
J.K.
Rowling
is
the
author
of
the
record-breaking,

multi-award-winning Harry Potter novels. Loved by fans around the world, the series has sold

over
500
million
copies,
been
translated
into
over
80
languages,
and
made
into
8

blockbuster films. She has written three companion volumes in aid of charity: *Quidditch Through*

the
Ages
and
Fantastic
Beasts
and
Where
to
Find
Them
(in
aid
of
Comic

Relief and Lumos), and *The Tales of Beedle the Bard* (in aid of Lumos),

as
well
as
a
screenplay
inspired
by
Fantastic
Beasts
and
Where
to
Find
Them,

which
marked
the
start
of
a
five-film
series
to
be
written
by
the
author.

She has also collaborated on a stage play, *Harry Potter and the Cursed Child*

Parts One and Two, which opened in London's West End in the summer of

2016
and
on
Broadway
in
spring
2018.
In
2012,
J.K.
Rowling's
digital
company
Pottermore

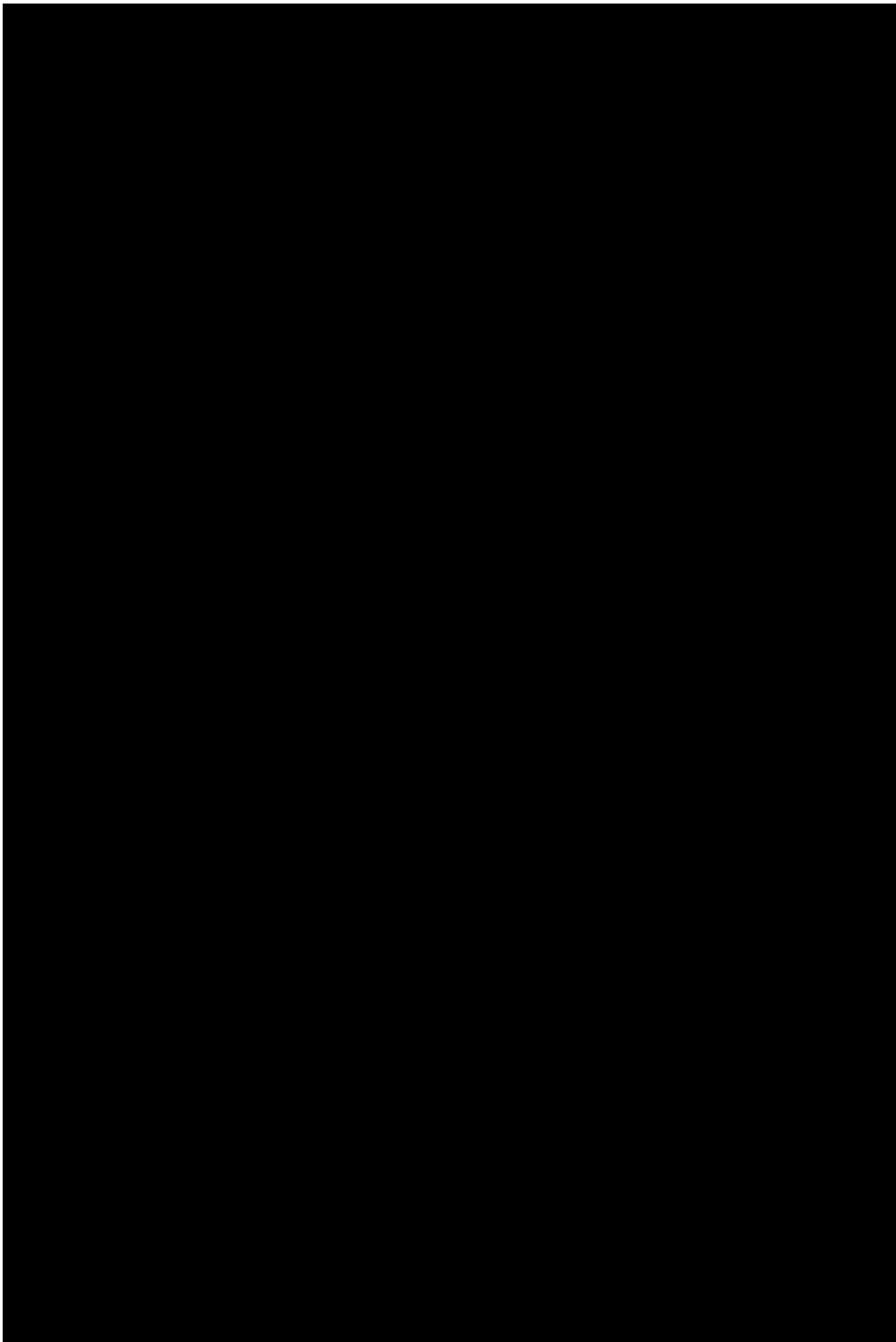
was
launched,
where
fans
can
enjoy
news,
features,
and
articles,
as
well
as
original

content from J.K. Rowling. She is also the author of *The Casual Vacancy*, a

novel
for
adult
readers,
and
the
Strike
crime
series,
written
under
the
pseudonym
Robert

Galbraith. She has received many awards and honors, including an OBE and Companion of

Honour,
France's
Légion
d'honneur,
and
the
Hans
Christian
Andersen
Award.



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379

THE CURATORS

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N

Julian Harrison is the lead curator of the British Library

exhibition *Harry Potter: A History of Magic*. He is a specialist on medieval and

early
modern
manuscripts,
and
previously
curated
major
exhibitions
on
Magna
Carta
(The
British
Library,

2015)
and
William
Shakespeare
(The
Library
of
Birmingham,
2016).
He
writes
for
and
edits

the
British
Library's
Medieval
Manuscripts
Blog,
which
was
named
UK
Arts
and
Culture
Blog

of
the
Year
in
2014.
A
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Alexander Lock is Curator of Modern

Archives
and
Manuscripts
at
the
British
Library
and
cocurator
of
the
exhibition
Harry
Potter:

A History of Magic. He is a specialist of modern historical manuscripts and

was
lead
researcher
for
the
exhibition
Magna
Carta:
Law,
Liberty,
Legacy
(The
British
Library,

2015). His most recent book, *Catholicism, Identity and Politics in the Age of Enlightenment*,

was
published
by
Boydell
and
Brewer
in
2016.

380

TANYA KIRK

Tanya Kirk

is
the
British
Library's
Lead
Curator
of
Printed
Heritage
Collections,
1601–1900,
and
a
cocurator

of *Harry Potter: A History of Magic*. She is a specialist in rare books

and
English
Literature
and
has
curated
six
literary
exhibitions,
including
Shakespeare
in
Ten
Acts

(2016) and *Terror and Wonder: The Gothic Imagination* (2014/15). She is the editor

of
two
collections
of
ghost
stories,
The
Haunted
Librar
y
(2016),
and
Spirits
of

the Season (2018). Like Dumbledore, she is very fond of knitting patterns. J

OANNANORLED

G
E
Joanna
Norledge
is
Lead
Curator
of
Contemporary
Literary
and
Creative
Archives

and
cocurator
of
the
British
Library
exhibition
Harry
Potter:
A
History
of
Magic.
She

is
a
trained
archivist
and
specialist
in
literary
and
theatrical
archives
at
the
British

Library.

381

MARGARETK.H

O
F
E
R

Margaret K. Hofer is Vice President and Museum Director

at
the
New-York
Historical
Society,
and
project
director
for
its
presentation
of
Harry
Potter:

A History of Magic. As the Historical Society's decorative arts curator for more than

two decades, Margi curated numerous exhibitions, including *Making It Modern: The Folk Art Collection*

of
Elie
and
Viola
Nadelman
(2016),
Stories
in
Sterling:
Four
Centuries
of
Silver
in

New York (2011), and *A New Light on Tiffany: Clara Driscoll and the Tiffany*

Girls (2007).

CRISTIANPE

TRUPANAITE

Cristian Petru

Panaite is Assistant Curator of Exhibitions at the New-York Historical Society, and coordinating curator

for
its
presentation
of
Harry
Potter:
A
History
of
Magic.
An
interdisciplinary
humanities
scholar,

he
most
recently
curated
the
major
retrospective
exhibition
Tattooed
New
York
(2017)
and
co-curated

Rebel Spirits: Robert F. Kennedy and Martin Luther King Jr. (2018).

I
B
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Y
The
British
Library
is
the
national

library
of
the
United
Kingdom
and
one
of
the
world's
greatest
research
libraries.
The

library's
collection
has
developed
over
250
years—it
exceeds
150
million
separate
items
representing
every

age
of
written
civilization.
Its
vast
archive
includes
books,
journals,
manuscripts,
maps,
stamps,
music,

patents,
photographs,
newspapers,
and
sound
recordings
in
all
written
and
spoken
languages.
Among
the

greatest
treasures
in
the
library's
collection
are
two
copies
of
Magna
Carta
from
1215,

the Lindisfarne Gospels, Leonardo da Vinci's notebook, the first edition of *The Times* from

March
18,
1788,
manuscripts
of
the
Beatles'
song
lyrics,
and
the
recording
of
Nelson

Mandela's speech given at his trial. The oldest items in the collection are Chinese

oracle
bones
that
date
back
over
3,000
years—the
most
recent
are
today's
newspapers
and

websites.

383

THE NEW-YORK

HISTORICALS

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T
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The New-York Historical Society, founded in

1804,
is
dedicated
to
revealing
the
dynamism
of
American
history
and
its
influence
on

the
world
today
through
exhibitions,
public
programs,
online
outreach,
and
research.
As
New
York's

oldest
museum
and
an
internationally
renowned
research
library,
New-York
Historical
is
a
preeminent
center

for
new
humanities
scholarship
and
leading
provider
of
lifelong
history
education.
Its
holdings
include

14
million
documents,
works
of
art,
artifacts,
and
ephemera
that
span
four
centuries
of

American
history
and
comprise
one
of
the
world's
greatest
collections
documenting
the
history,
culture,

diversity,
and
continuing
evolution
of
New
York
and
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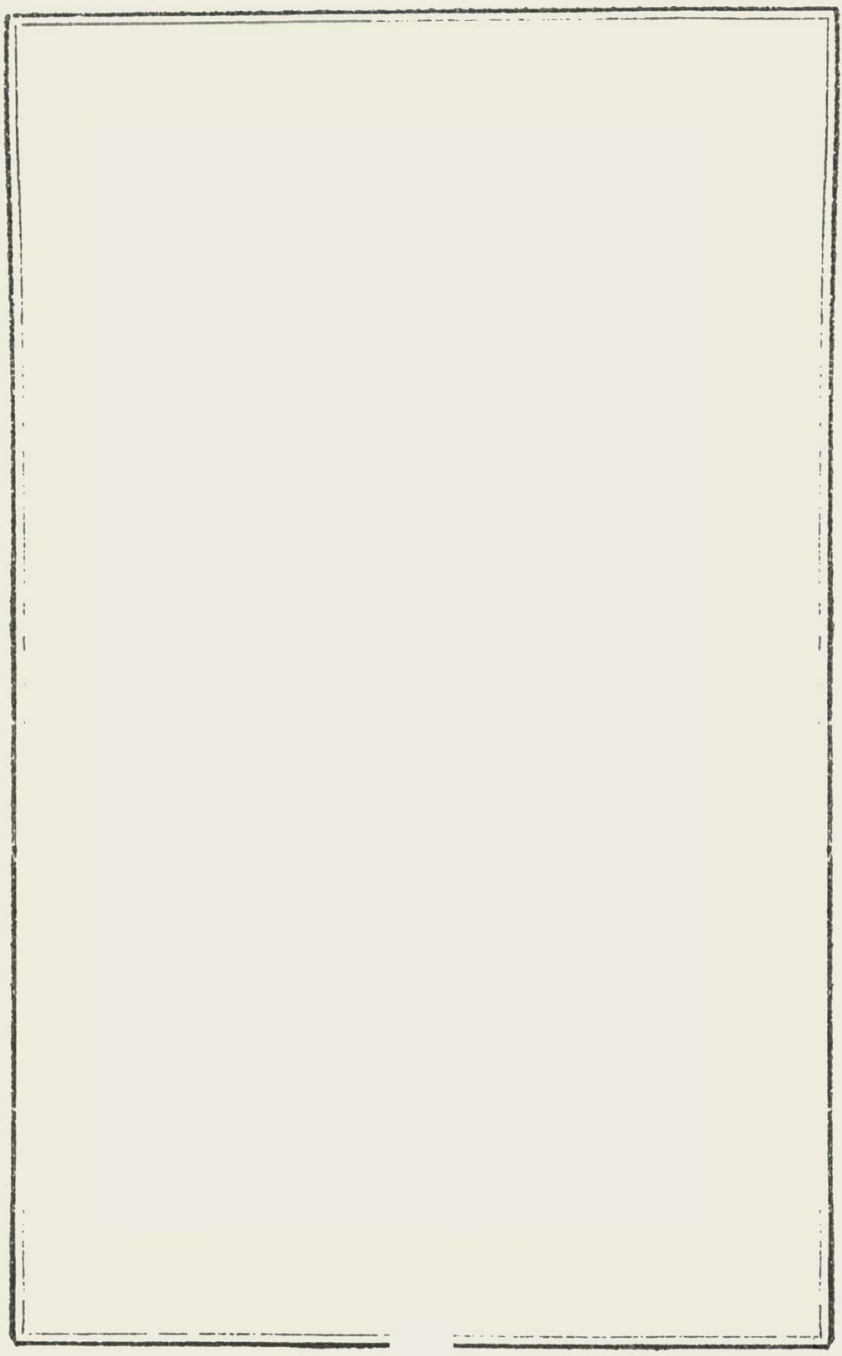
nation.
Museum
collections
highlights



include: John James Audubon's 435 unique watercolors for *The Birds of America*; renowned

Hudson
River
School
landscapes;
and
one
of
the
most
comprehensive
collections
of
Tiffany
lamps

in
the
world.
Artifacts
relating
to
New
York's
participation
in
local
and
global
events,

among
them
the
slave
trade,
the
American
Revolution,
and
the
terrorist
attacks
on
the

World Trade Center, chronicle the history of New York and the nation. One of

only
20
members
of
the
Independent
Research
Libraries
Association,
New-York
Historical's
Library
collections
are

strong
in
colonial
history;
the
Revolutionary
War;
American
military
and
naval
history;
the
Anglo-American

slave
trade
and
conditions
of
slavery
in
the
United
States;
the
Civil
War;
and

American biography and genealogy. In 2015, New-York Historical dramatically enhanced its holdings with the

acquisition
of
the
complete
institutional
archives
of
Time,
Inc.—an
extraordinary
record
of
the
20th

century.

385

PICTURECRED

ITS

Items on pages

33-34, 38, 46, 74-75, 98

,

102

-

103

,

108

,

150

,

152

,

153

,

179-180

,

238
,
250
-
253
,
279
,
281-285
,
289
,
290
,
292-293
,

333
-
336
,
347-350
,
352-353
,
358
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Rowling
llustrations
by
Jim
Kay
on
pages

28
,
30,
44-45
,
50
,
51
,
58
,
60
,
64
,

99
,
106
,
138
,
142,
148
,
159-160
,
162
,
204
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240
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256
,
275
,
286,
296
,
306
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310
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37
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40-41
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55
The
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of
Witchcraft
and

Magic,
Boscastle,
Cornwall

54
Private
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Sotheby's

62
The
Museum
of
Witchcraft
and
Magic,
Boscastle,
Cornwall.
Photo
©
Sara

Hannant

63
Science
Museum/Wellcome
Images

68
Science
Museum/Wellcome
Images

71
New-York
Historical
Society,
Gift
of
Mr.
F.
Huntington
Babcock,
1960.86.ab

72
New-York
Historical
Society,
Purchased
from
Elie
Nadelman,
1937.1553ab

79
©
Science
Museum/Science
&
Society
Picture
Library

80-81
General
Collection,

Beinecke
Rare
Book
and
Manuscript
Library,
Yale
University

90
Photo
©
RMN-Grand
Palais
(musée
de
Cluny—musée
national
du
Moyen
Âge)/
Gérard
Blot

94
Metropolitan
Museum
of
Art,
Gift
of
Harris
Brisbane
Dick
Fund,
1926

95
Metropolitan
Museum
of
Art,
The
Elisha
Whittelsey
Collection,

The Elisha Whittelsey Fund, 1949; Image, Art Resource, NY

111 The Museum of Witchcraft and Magic, Boscastle, Cornwall

125 ,

126
,
131
,
139-140
The
LuEsther
T.
Mertz
Library
of
The
New
York
Botanical
Garden

132
©
Science
Museum/Science

&
Society
Picture
Library

158
The
Museum
of
Witchcraft
and
Magic,
Boscastle,
Cornwall

167
New-York
Historical
Society
Library

143
,

175
The
Museum
of
Witchcraft
and
Magic,
Boscastle,
Cornwall

186
Image
no.100234560_1,
The
Bliss
Collection.
Photo,
Kendra
Meyers,
American
Museum
of

Natural
History
Library

188
General
Collection,
Beinecke
Rare
Book
and
Manuscript
Library,
Yale
University

190
©
Science
Museum/Science
&
Society
Picture

Library

176
,

199
,

200
New-York
Historical
Society,
The
Naval
Historical
Society
Collection

206
Metropolitan
Museum
of
Art,

Gift
of
A.
W.
Bahr,
1923

210
The
Museum
of
Witchcraft
and
Magic,
Boscastle,
Cornwall

211-213
New-York
Historical
Society
Libra
-

ry,
Playing
Card
and
Game
Collection

219
The
Museum
of
Witchcraft
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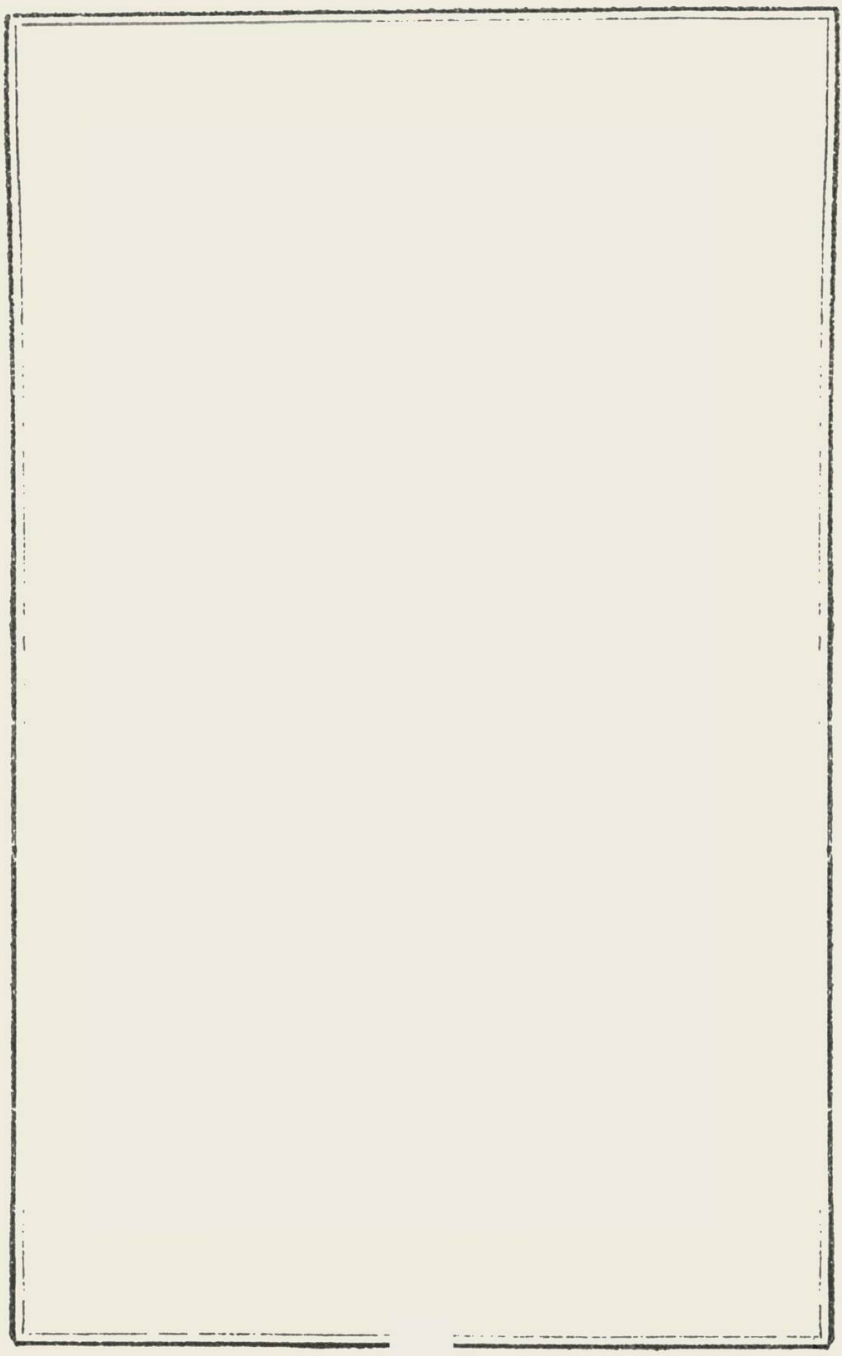

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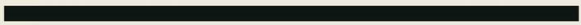

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Harley
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ff.

21v–22r

118
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119
Sloane
MS
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37v–38r

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452.f.
2

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449.K.4(2)

128
Or.13347B,
ff.
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135
Harley
MS
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137
Or.3366,
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181-182
Or.8210/S.3326

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MS
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C
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28r

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48.f.
7

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Arundel
MS

263,
f.
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196-197
Maps
C.44.a.42.(2.)

207
117.d.44.(2.)

215-216
Or.4830,
ff.
20–21

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223-224

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XII,
ff.
106v–107r

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C.194.a.825.(2.)

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8633.c.9

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43.k.3–10

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MS
82955,
f.
129r

260
1256.d.9

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435.h.6

264-265

16084.d.15

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Or.12859

268
Or.9178

270-271
Or.11390,
ff.
57v–58r

294
38.g.10

302
460.c.1

304
505.ff.
16

312
C.7.d.7

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318
37.h.7

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Harley
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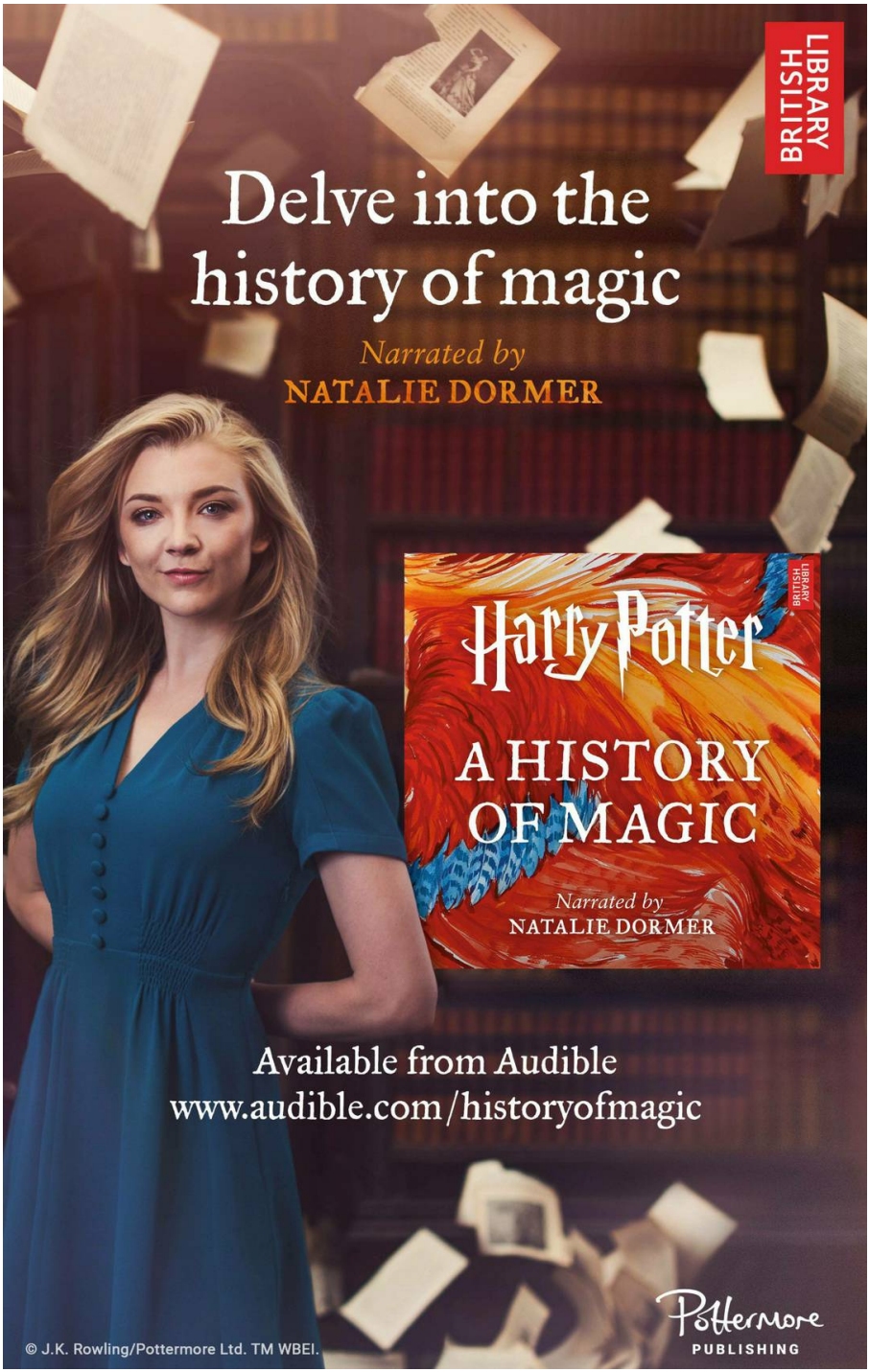
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70
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93
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96
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124
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141
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168, 185, 187, 198, 205, 211

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220
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228-229
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263
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